An-Najah National University
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Strategies and Motivations in Translated Children's Literature: Defoe's *Robinson Crusoe* as a Case Study

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This thesis was defended successfully on 31/1/2010 and approved by

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Dedication

To my parents, who offered me unconditional love, patience and understanding throughout the course of this thesis. Without them, the completion of this thesis would not have been possible.

To my sisters and brothers for their constant encouragement, support and most of all love.

To the Palestinian children who deserve the best.

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إقرار

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

Strategies and Motivations in Translated Children's Literature: Defoe's *Robinson Crusoe* as a Case Study

"الاستراتيجيات والدوافع في ترجمة أدب الأطفال: رواية روبنسون كروزو كحالة دراسية"

أقر بان ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وان هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو لقب علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

Declaration

The work provided in this thesis, unless referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's name: Zeinab Hussein Taha Khwira "A'tiyya" :اسم الطالب

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Date: January 31, 2010 :التاريخ

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Abstract

The study investigates the translation of children's literature, in general, and the translations of Defoe's '*Robinson Crusoe*', in specific. It highlights mistranslations and likely breakdowns caused by cultural and ideological differences among Arab and foreign cultures. Owing to this, the breakdowns are categorized into: a- ideological, and b- cultural. The study also examines the various strategies obtained by the translators in dealing with these breakdowns. Analyses show that the translators have attempted to bridge the gap that might result from literal translation. The findings reveal that

1. Translators have obtained various translation strategies including modifications, omissions, and, sometimes, additions, to avoid cultural and ideological misunderstandings.

2. The translators' attempts to convey certain ideologies in the text were not always successful. They, intentionally, or unintentionally, ignored the fact that many of the ideologies presented in the ST are not suitable or acceptable for the Arab target readers. Therefore, children as target readers were not always taken into consideration.

3. Age and gender are determining factors, and therefore, should be taken into account in transferring an adult's text into one for children.

Prefatory Word

Childhood is an important stage in one's life. It is the phase in which one starts to learn about her-himself and the different aspects of life. It is also at this stage where children acquire their social and cultural values and begin to shape their identity. Reading plays a significant role in acquiring such values because in normal circumstances parents and teachers always want their children to learn from what they read. Hence, Children's literature is seen to be amongst the means of educating and instructing. It reflects, to a great extent, the adults' image of children's needs and interests. Moreover, educators see the need for children to be exposed to literature presented to their peers in other countries to expose them to cultures other than theirs. Translation, for this purpose, is an indispensable necessity. In the Arab world, many of the texts presented to children are translated from other languages and cultures. Some of these texts introduce harmful values. Having a deeper look at these translations and the strategies obtained to make them fit the Arab cultural values and ideologies is another necessity.

Therefore, I have chosen to examine a foreign text that was transferred to Arab children's literature in an attempt to shed light on some of the inappropriate values presented in it and to highlight some of the translation strategies that were obtained to make the text fit the target culture and readers. The researcher sees the need to impose constraints on literary texts translated for children. Having said this, we do not claim that children should not read foreign texts, but on the contrary we claim that they deserve to be introduced to the best and the most suitable for their age and stage.

Through the different stages of my study, I encountered many difficulties. The lack of the related literature is one of them. Very little was written about the translated children's literature in Arabic. Most of the Arab writers dealt with children's literature in general and with a brief reference to its translation. So, I depended mostly on the foreign literature, on the one hand, and on general literature about children's literary texts, on the other hand.

Chapter I

Introduction

Some researchers describe translating children's literature as one means of ‘cross-cultural communication’ involving the cultures of both children and adults alike. This is mainly because adults communicate with children through literature (Oittinnen, 2000:6). On the other hand, children are introduced to literature read by people of their age in other countries and become exposed to domains of other lives and cultures through which they begin to understand and accept each other as being 'unique' and having different literary and cultural experiences (Vandergift, 1997). However, translated children's literature might cause breakdowns concerning morals, ideologies and social customs, especially if the source and target cultures have little in common. In this study, ideological and cultural breakdowns caused by translating children's texts from English into Arabic are examined against issues of appropriateness and acceptability.

The study is in five chapters. Chapter I introduces the topic, the statement of the problem, the purpose, significance, delimitations and methodology of the study. Chapter II provides definitions of the concept of children's literature in the Arab and western cultures. It also presents reviews of literature related to the translation of children's literature. Chapter III examines the three different translations of *Robinson Crusoe* and their associated breakdowns, strategies and motivations behind these strategies. Chapter IV provides the findings of the children's responses to Arabic translations of a text taken from the novel and analyzes the findings. Chapter V provides conclusions and recommendations.

1.1 Statement of the problem:

Like the translation of adults' literature, translating children's literature into Arabic poses not only linguistic but also cultural problems regarding cultural references, foreign names and customs, and other cultural, social and ideological aspects since the Arab and the English cultures are far distinct. It is even more challenging to translators because of the specificity of its child reader.

Because children might not be expected to accept or understand some aspects of the English culture and since children are most likely to be influenced by what they read, translators should be able to render the foreign elements in a way that does not shock the Arab child reader with harmful aspects such as the ideas of violence, racism and ethnicity, and the use of taboos. They may intervene in the text applying certain ‘protective measures’ by first selecting an acceptable text for translation, then purifying it (Mdallel, 2003). Then they may modify the text using strategies such as adaptations, additions, abridgements, modifications and deletions, to make it conform to the social and ideological traditions of the Arab culture. The degree of intervention, therefore, depends on the degree of strangeness the readers can deal with (Landers, 2001:108). If the translator is not aware of the harmful influences of the translated texts on children, the target text ideas might clash with what children are taught.

Most of foreign novels and stories read by Arab children have been translated from English and other languages into Arabic; however, many of these works seem to be inappropriate for the social, moral and ideological values of the Arab culture. These works are thought to represent foreign

cultures and thus Arabs should be aware of their content, especially those originally written for adults and adapted to children's literature and reflecting a colonial and racial view (al-‘Anani, 1996: 112). Instances of these are Rowling's *Harry Potter*, Shakespeare's plays, Johanna Spyri’s *Heidi*, Lewis Carroll’s Alice’s *Adventures in Wonderland*, Defoe's *Robinson Crusoe*, subject of this thesis, and many others which have also been adopted for different kinds of children's programs to be enjoyed by Arab children.

Defoe's *Robinson Crusoe* is one of the classics of world literature. It is an adventure story, a novel of a man's struggle with nature in which Crusoe, motivated by his love of adventure, goes to sea without the consent of his father. Through his adventures, he faces troubles, and the worst of these is when he finds himself alone on an isolated island after the wreck of his ship. Nevertheless, he is able to cope with all these difficulties and to adjust well to the hostile environment around him (Lall, 1998: 109). He shows all signs of inventiveness starting with downloading all he needs from the wrecked ship onto the island including the equipment and tools. He also takes all the necessary precautions in order to protect himself and the gunpowder which he will find indispensable on the island. He builds his own habitation and makes himself the master of the island.

For twenty five years, he lives alone with not a sign of a human being. One day, he meets some of them one day; but contrary to what he wishes they are *cannibals* as he calls them. They come to the island with people who they intend to *eat*. One of their victims manages to escape with the help of Crusoe. At last, Crusoe gets himself some company and names him Friday, the loyal *servant*. The plot of the novel is explicitly about

Crusoe's struggle on an isolated island. However, it presents themes of racism and superiority of the white man over other races, more specifically Africans and native Indians (ibid: 119), which do not match the Arab's ideologies. It might even threaten the Arab children's values. On the other hand, Defoe's *Robinson Crusoe* has also been interpreted as a means for justifying colonization in which Crusoe is a symbol of colonizing Englishmen acquiring colonies all over the world and building the English empire (ibid: 133). At the beginning, he considers the island as a source of *despair*, but then it becomes *paradise* for him. It becomes his own kingdom which is regarded by some critics as a step towards colonization since Crusoe begins to see himself as the owner of the island and as superior to all others on it (ibid: 189). Censorship, which is a means to preserve one’s own cultural identity and avoid being just a copy of the other is ,therefore, a vital strategy since *Robinson Crusoe* involves themes encouraging violence, racism, and moral values not accepted by the Arab target culture.

The three Arab translations I found for *Robinson Crusoe* were given by three different translators. The first one is translated by (محمد نديم خشفة وذكرى الحاج حسين) Khashafa and Hussein and published in 1992 by Rabi' Publishing House, Damascus. The second is translated by (لجنة من المتخصصين) a Committee of Translators and published in 1992, by Maktabat al-Ma'arif, Beirut. A third translation is given by (أكرم الرافعي) Akram ar-Rafi’i and published in 1994, by Dar al-'Ilm, Beirut.

The reason why I choose to work on *Robinson Crusoe* is that when Defoe wrote it almost three hundred years ago, he did not have a child reader in mind as it was originally written for adults. This highlights the kind of translation problems due to the distinctions among the Arab and the

Western cultures in their image of the child. For instance, they differ in the constraints imposed on writing and translating for children since the Arab children's literary system is mainly concerned with didactics and religious instructions. Moreover, the two cultures differ in many aspects as behaviors and beliefs. It follows that choosing children's texts to be translated into Arabic should be guided by those restrictions that do not in any way violate the ideological, religious and cultural taboos and traditions of writing for children in Arabic (Mdallel, 2003). It is interesting to see how culture specific items in *Robinson Crusoe* are communicated to Arab children.

Hence, this study aims to answer to the following questions:

- Were the translators aware of the specificity of the readers of these translations, namely Arab children?
- Were the translators able to render Defoe's novel in a way that does not influence the Arab children's ideologies negatively?
- Were the translators aware of the cultural differences between both the Arab and the English cultures in terms of racism?
- Did the translators intervene in the text to make it more appropriate and acceptable to Arab children? To what extent did the translators become visible in rendering the novel and modifying the racist signs in the text? Did the racist activities vanish from the Arabic text?

1.2 Purpose of the study

This study aims at shedding light on the translation of children's literature. Moreover it will shed light specifically on the translation of the

novel ‘*Robinson Crusoe*’, originally written for adults, into Arabic, for children. We also attempt to demonstrate how its translations pose cultural, ideological and social problems because of the specificity of its readership, namely Arab children. The study then tries to identify a range of translation strategies applied in the translation of this novel and to demonstrate the social and ideological implications of the translator's choices. It also aims to see if there is a prevailing strategy of translation and if the three translators differ in their translations.

1.3 Significance of the study

Many of Arabic literary works, especially novels and short stories, read by Arab children tend to be translated from English into Arabic. Moreover, children's literature, in general, and its translation, in particular, could be said to be still ignored. Further still, we can argue that very little is written about the translations or more specifically about the theoretical domain of translating children's literature or the strategies employed by translators in rendering such literature into Arabic. We can also claim that most of the Arabic reference textbooks, in this context are about children's literature in general, or are devoted to matters of harmful and positive effects which such translations can have on children.

It is hoped that the present study provides guidelines for determining the appropriate strategies of translation in which cultural, social, ideological and moral factors are significant in determining what we see is an appropriate method of translation. In our view, this can constitute a suitable methodological tool for studying features of Arab and English children's literature and the restrictions imposed on any text which could

tentatively become part of the Arabic children's cultural and linguistic system.

1.4 Delimitations of the Study

In order to be well defined as a discipline of its own, this research will be devoted to the translation of children's literature, more specifically the translations of Defoe's novel *Robinson Crusoe* into Arabic. It will depend on empirical and theoretical analysis of practical translations within an interdisciplinary framework.

1.5 Hypotheses:

The translations of Defoe's novel *Robinson Crusoe* into Arabic fail to meet the needs of Arab children since they are not purified of the harmful ideological themes such as superiority of the white man embedded behind the overt theme of man's struggle with nature. These translations fail to consider both the cultural and ideological factors. Moreover, the child as a reader is not taken into consideration in the translation of *Robinson Crusoe.*

1.6 Procedure:

A significant part of the study deals with the features of children's literature, particularly the different writings for children between English and Arabic. An ample analysis of the translations of Defoe's novel *Robinson Crusoe* into Arabic is conducted within an interdisciplinary theoretical background. Some light is shed on both the social as well as the ideological breakdowns caused by such translations. The influence of such translations on children is tested where extracts of these translations are distributed to school children aged 14-16 years together with a number of

questions related to the ideologies presented in those extracts. These experiments are aimed to investigate the reception and influence of translating *Robinson Crusoe* into the Arab culture and to depict ideological and cultural connotations pertaining to the idea of Crusoe's superiority imbedded in the scene where he saves Friday (one of the native Indians) from the savages. The description of this scene is examined against the three Arabic translations in which the use of the word *kneel* in the following example clashes with the Arab-Muslim culture.

> "*at length, he came close to me, and then he kneeled down again, kissed the ground, and taking me by foot, set my foot upon his head: this, it seems, was in token of swearing to be my slave forever…my savage". (Defoe's Robinson Crusoe: 171).*

It seems that not all translations of this novel into Arabic consider the basic differences between the two cultures in their use of the word *kneel*. For instance, the Committee of Translators renders the previous text as

> أخذ يقترب، وكان كلما سار بعض الخطوات، ينحني معبرا عن امتنانه لي لإنقـــاذي حياته. و أخيرا وصل قربي، ثم جثا على ركبتيه ووضع رأسه فوق الرمل. ثم أخـــذ قدمي ووضعها فوق رأسه. وكان هذا، على ما يبدو، هو الشكل الذي أراد أن يعلـــن به عن وضع نفسه تحت إمرتي.... لكن عبدي.

The word ينحني, used by the Committee of Translators, in an Arab-Islamic context is a better rendition than bothيَرْكَعُ or يَسْجُدُ used by ar-Rafi'i and Khashafa and Hussein. The Committee of Translators is not being literal as the word *kneel* does not mean ينحنى. According to *al-Mawrid Dictionary* (1997), it meansيَرْكَعُ or يَسْجُدُ which have a different implication from that of ينحني. Why does the translator use a word with a different

implication from that of the English text? According to Muslims' culture and ideologies, *kneeling* can only be to Allah (God) and not to a human being. Thus, ينحني suits the ideology of Arab Muslim children. Owing to the ideological differences between the Arab and the English cultures, the Committee of Translators uses a word with a less extreme sense of thanking because the word *kneel* implies subjection and servitude.

The present chapter introduces the topic, the problem and the procedure. The following chapter provides a literature review of both children's literature and its translation in both the Arab and the English literary systems.

Chapter II

Review of Related Literature

The study of Children's Literature is a relatively new field of study in translation. Not much has been written about the translation of children's literature in Arabic, in general, or on the translation of classical world literature, such as *Robinson Crusoe*, in particular. The Arab writings refer very briefly to the positive or negative influences of translated children's literature into Arabic. Al-Hiti (1988) points out that Defoe's *Robinson Crusoe* enhances the values of patience, endurance, and the love of adventure in children. However, it also enhances the ideas of racism and superiority of the white man over the black Negroes and the Red Indians. In his book, al-Hiti did not deal with the strategies employed by the translators in rendering *Robinson Crusoe* into Arabic. In this chapter, I am going to deal with the concept of children's literature, in general, and its translation, in specific in both the Arab and the English literary systems.

2.1 Children's Literature

There is some controversy on what children's literature is. ***Education Encyclopedia*** **(2008)** defines children's Literature as:

> *"Any literature that is enjoyed by children. More specifically, children's literature comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills or developmental understandings necessary for its perusal.*"

(Available at http://www.google.com/search?hl=ar&q=48.EducationEncyclopedia).

Moreover, Huck (1987: 5) points out that any literary text written for children should suit their ages, needs and interests, and should contribute a great deal to their personal lives and learning. This does not apply much to Defoe's *Robinson Crusoe*, which was originally intended for adults and not for children. Therefore, it does not suit the children's levels of comprehension and cognitive abilities. It is also more appealing to the western white people because it presents their superiority over the black Negroes and the Red Indians which does not suit the Arab children's interests and needs.

However, Huck does not neglect the role of children's literature in promoting international understanding among people of different cultures and ideologies. It introduces children to ideas and traditions they have never been exposed to before and takes them to different regions and times and, thus, strengthens their relationships with the people and environment around them (ibid: 7). For example, *Robinson Crusoe*, introduces children to the tradition of a child being named after both his father's and mother's family- a tradition that is not familiar to Arab children who are named after their father's family and never their mothers. It is good for them to learn more about it since children might come across it in their daily lives. Huck adds "the literature intended for children always reflects the changing attitudes of the society towards childhood and the family", and so it is considered a record of the society and its customs that adults would like to transfer to their children (ibid: 96). In the same context, Lathey (2006: 11) assumes that

> *"The transfer of literature from one language into another or from one culture into another introduces the various images of childhood in different parts of the world"*.

Furthermore, the appropriate content encourages the desired values and attitudes in children. Through the tales children listen to and the stories they read, they can explore the world. They can also move to better understand the world in which they live and their relationship to it (Shammas, 2004: 33). Puurtinen (1998) believes that children's literature plays a significant role as an educational, social and ideological instrument. For her,

> *"Didacticism is always more or less discernible, explicitly or implicitly, in children's books. This principle of didacticism, of "usefulness" to the child, is complemented or sometimes counteracted by the requirement of comprehensibility: both the language and the content of children's books are adjusted to readers' comprehension and reading abilities."*

Robinson Crusoe can be seen as a tool for education and socialization as it fulfills different functions under different cultural restrictions. For instance, it is intended to teach children how to cope with difficulties and to be creative like Crusoe who finds himself alone in an isolated island. He builds his own habitation and learns how to make bowls, chairs, and clothes. He also manages to cultivate the land with rice and corn, dry raisin, and bake bread. When translated into Arabic, it exposes target readers to a social life different from their own in which they learn more about the English culture (names of people, places, traditions and even their way of life).

Oittinen (2000: 6) defines children's literature as "the literature read silently by children and aloud to them". It is read aloud to the future readers of stories and novels who might interpret them in their own ways. Readability in translating children's literature gives priority to the child as a

reader, as someone who understands, as someone who takes part in the act of reading. Therefore, children reading *Robinson Crusoe* might absorb and begin to accept the idea white man's superiority if it is rendered with no adjustments. Likewise, Hunt (1992: 6) thinks that children's literature as a genre is "defined in terms of its audience" as well as by function, which is 'to serve the dominant culture'. He thinks that children's literature tends to be universal because of the educative and acculturating role it has in many societies and since children share much in common. Therefore, children's literature offers a means of understanding 'cultural disparity' (ibid: 110).

Ahmad (2006: 47) states that the child's cognitive structures and modes of behavior by which they become able to affect and be affected by the society, are frequently modified and changed by the literature they read. Therefore, anything children read should not clash with what they already know and if it does, it can be modified to be both suitable and acceptable in form and content. For him, literature written for children enriches their experiences in the different aspects of life, and thus shapes their identities. Children become aware of the differences and similarities among cultures (ibid: 50). Children's literature enables children to benefit from the literature taken from other cultures and to avoid the unfamiliar value structures that might have negative influences on them (ibid: 44). Ahmad, thus, is one of the Arab writers to notice the role of children's literature in broadening world understanding among people of different cultures. However, he does not comment on the ideological and cultural misunderstandings that might be caused as a result of transferring such literature into Arabic.

Khafaji (2006: 72) pays much attention to the concept of content (المحتوى) in children's literature because it is the content that matters in translating children's literature, not the form. He gives a broad definition of content as everything presented to children including values, experiences and skills that suit the children's needs and guide them. It develops insights into religious values that s/he is an Arab-Muslim and is required to behave accordingly. Children's literature teaches children that their cultural values and attitudes are distinct from those of other cultures (ibid: 69).

Najeeb, in his book المضمون في أدب الطفل *(Al Madhmoun fi Adab al-Atfal)* (1979: 11), pays similar attention to the notion of content (المحتوى أو المضمون) which is presented not only in words but also through illustrations that may also reflect the embedded themes. Illustrations, therefore, are as important as words and attention should also be paid to them. However, in *Robinson Crusoe*, little attention is given to illustrations since the troubling scenes of cannibalistic violence are illustrated with all the bones and skull spread over the island. Najeeb thinks that content in children's literature must achieve cultural intentions in which children get to know more about the people, life, society, and values of different people which help them change false impressions about foreign people (ibid: 45-46). However, he points out that the texts taken from world literature should undergo certain changes and be subject to the parameters of Arabic children's literature which means, first, selecting the suitable content and then, purifying it from any harmful feedback through modifications to make it appropriate in form, style and more importantly in content (ibid: 57).

Mdallel (2003) believes that Arab children’s literature is loaded with morality, pedagogy, didactics, and religious and ideological concerns. One

of the prominent themes in the Arabic literary works for children is Islam as a religion, the way a true Muslim should behave, and the biographies of Prophet Mohammad (peace and blessing be upon him) and his companions. Children's literature in the Arab Muslim world reflects the values and child images prevalent in the region.

Ad-Deek (2001: 66) points out that any literary text intended for young people should have a serious theme and entertaining elements which encourage them to adhere to the themes they read about. Through reading, children acquire their cultural identity which becomes part of what they read and it is hard to change with time. Similar to Najeeb (1979) and Khafaji (2006), ad-Deek pays attention to the notion of content presented to children and thinks that it is necessary to constantly check and evaluate the themes.

Besides, translators should purify the texts from the original's embedded intentions since some of the translated texts as the story of *Robin Hood* might be encouraging theft, violence, and stupid adventures (Shahwan 1991: 3; Mahfouz 1991: 26-7). For Shahwan, the translator's visibility and intervention is basic and recommended (ibid: 25). She adds that the foreign effects of translated stories in terms of illustrations including the clothes and the weird appearances affect children. In terms of content, the employment of super- heroes like Superman, racism and the superiority of one race over others also influence children. The use of unacceptable expressions is another example of the harmful effect of the foreign stories. However, translated children's literature does have a positive influence on children due to the fact that it introduces them to the

latest developments and inventions. It enhances various values and attitudes as self-reliance, discipline, reading, and exploration (ibid: 47).

Marjiyyah (2001: 96) believes that children's literature is a link between the Arab and the foreign cultures. It also strengthens her/his relationships with other children. According to him, the two identifying characteristics of any good book are content and form. On the other hand, he says that translated literature often fits only the children of the source culture and is never suitable for the children in the target Arab culture. Therefore, certain "protective measures" should be taken during translating it.

As noted previously, children's literature in the Arab world is defined by its content which should be "suitable" and "good" according to most Arab writers. In the following section, I will be dealing with the translation of children's literature and the criteria that should be taken into consideration in rendering a text into Arabic.

2.2. On the Translation of Children's literature

The need for translation is a cultural one since it encourages the cultural exchange and extends the child's environment. Translation, thus, introduces children to cultural patterns they have never been exposed to before while preserving the Arab culture from undesired ideas and values. It is important in two main aspects: the human aspect related to the interaction which goes beyond its target culture to reach other societies. The social aspect is related to the absorption of a new coming culture that enhances the native one (Shammas 2004: 106-7).

Translated literature is studied as an integral part of the cultural, literary and historical framework of the target language. It is usually in a peripheral position, and, consequently, adheres to established norms and conventionalized models in the target language according to the Polysystem theory (Even-Zohar, 1990). Even-Zohar suggests that the status of the translated children's literature determines the translation strategy. However, considering the significant role the translated children's literature might have in the Arab children's literature, one can say that it fulfills a basic role in the Arabic language. In other words, the translated children's literature can affect, and be affected by, the target language, culture and readers which makes it necessary to make various adjustments on the ST in order to adhere to the notions of what is good and appropriate for children, as well as what is considered the appropriate degree of difficulty in a given target culture.

Mdallel (2003) points out that translation is a 'cross-cultural communication' and that the way we write for children governs to a great extent the way we translate for them. For him, translation is not only a 'transfer of linguistic units' but it is also a 'cultural transfer'. Therefore, adopting some 'protective cultural measures', while translating for children, becomes essential especially if the source and target cultures are far distinct and belong to two different cultural systems. The recourse to ideological manipulation is a must in translation. For instance, manipulating the *temple at Jerusalem* into معبد في لبنان is necessary and recommended in order to confirm that the temple does not exist. Its substitution is related to censorship which is a way to preserve our cultural identity. It is a normal reaction if the literature to be translated contains elements encouraging

violence, racism, sexism or moral and ideological values not accepted by the target Arab culture.

According to Lathey (2006: 4), translating for children is quite different from translating for adults in two aspects: the social status of children and their development and the status of their literature which in turn characterize whatever written for them. She strongly believes that the "unequal relationship" between the adult as a writer and the child reader does govern the way of writing and even translating for children since adults dictate the child's behavior (ibid: 5). For her, the transportation of children's literature form one language and culture into another reflects distinct expectations and interpretations of childhood (ibid: 2).

Shavit (1986: 111) sees translation as a "transfer process". More important though is that she sees that translation is a transfer process not only *"from one language to another but" "from one system to another, from the adult's system to children's system"*. In this regard, Shavit is one of the few researchers to recognize the transfer of the literary works from adults' to children's literature. This applies primarily to the translation of world's literature such as Defoe's *Robinson Crusoe* into Arabic. She states that for a model to be transferred from adult's literature to children's literature, it should be "useful and appropriate" to children and it should also be easily understood by them. Such criteria help the translators select what texts to translate and help them decide the degree of change they are allowed to make (ibid: 113). When a translator sees that a specific part might be difficult for children to understand, s/he might change or delete this part to make it appropriate to the children's cognitive abilities. This is why translators of *Robinson Crusoe* into German and Hebrew delete the

opening dialogue between Crusoe and his father about the complicated ethos of bourgeoisie (Shavit, 2006: 35). It also explains why the three Arab translators of *Robinson Crusoe* appear to be visible in deleting the dialogue for the sake of their target readers.

She notes that in children's literature, only the traditional and/or conventional are accepted. Therefore, in case when the ‘model’ of the ST is not available or in the target system, translators modify it by omitting elements from the ST and adding others from the target system to make this model fit in the target system, especially if these omissions and additions do not affect the plot and the characterization of the text (ibid: 128). An example of a text being altered in the translation to match the target culture is *no executioner in Germany could have done it sooner or better* (*Robinson Crusoe* 1994: 200) describing Friday's skill in killing his enemy. This is rendered as لا تدانيها مهارة أعظم سيّاف في الشرق in which the translator compensates the meaning with a more familiar model in the target system because the original expression would make no sense to target readers.

Translated children's literature is generally neglected because of its peripheral position within the "literary polysystem" which allows translators a great deal of freedom to manipulate the original texts by changing, enlarging, abridging, deleting or adding to them in order to conform to the target cultural system (Munday, 2001: 108). Analysis of the three translations of *Robinson Crusoe* shows that the three translators have shortened and abridged many parts of the novel because the target texts are intended for children who might not be able to deal with complicated and lengthy texts. Therefore, it is the translator's job to decide what to delete,

add, include and modify in the text according to what is acceptable and appropriate in the target model.

If the text cannot be deleted, it might be modified to become appropriate to the target reader's ideals and values. Shavit (2006: 34) says:

> *“The simplest manipulation is by deleting undesirable elements or whole paragraphs. However, if these elements are indispensable, they are modified to become suitable for the target text. She says that in the early stages of adult literature, the concept of literature as a didactic instrument for values and certain ideologies was prominent. Long after it ceased to exist in adult literature, it is still prevalent in children's literature and even the translators change the text to serve the ideological purposes.”*

Landers (2001) is another theorist of general translation to comment on the translation of children's literature and more specifically on the ideological considerations that should be taken into account. He argues that translators should have greater liberties in modifying the foreign cultural elements and traditions that the target children may not be interested in. He believes that such issues as magic, racism, ethnicity, gender bias, family strife, divorce, death and taboos should not be included in children's literature and the translator should be aware of the breakdowns caused by such aspects (ibid: 106).

In translating children's literature, translators tend to reject any kind of literature that involves harmful themes such as the theme of racial discrimination (Joels 1999: 66). As a consequence, ar-Rafi'i modifies *as a token of being my slave forever* into يقسم لي على الولاء و الإخلاص avoiding any reference to Friday as a slave to Crusoe although it is stated in the ST. This is also why Khashafa and the Committee of Translators delete the story of

Xury as it is a clear depiction of racism and colonization in *Robinson Crusoe* and these do not match the Arab culture.

O'Connell (2006: 19) assumes that the translation of children's literature suffered problems of low status just like the original children's literature did, since the original material is considered of marginal interest to writers despite the fact that children's literature and its translation play a significant role in children's education, instruction and entertainment. For her, the norms of translating for children are didactic, ideological, ethical, religious, etc. These norms determine what is translated, when, where and they change continually. They may vary from language to language, culture to culture and generation to generation (ibid: 23).

O'Sullivan (2006: 98) believes a translator is more likely to become visible in the translation of children's literature and make changes in the text taking into consideration the culturally-determined interests and abilities of children at a certain stage of development (ibid: 99-100). As a result, the Committee of translators intervenes in the text describing Friday *kneeling* to Crusoe and renders the word kneel asينحني instead of its word-to-word equivalentsيَسْجُدُ , يَرْكَعُ because of the differences of its ideological and religious implications in both the Arab and Western cultures. Farghal and Shunnaq call this process of substitution "cultural approximation" in which a culture specific expression in the SL is translated into a cultural substitute in the TL (1999: 26).

Another example in which socio-cultural and ideological considerations are taken into account is the translation of a short story called *Snow White (*2005), one of Ladybird's publishing, into Arabic. It is

the story of a girl called *Snow White*. In translation, the title is localized into شمس (2006) *or sun in English.* In the English culture, *snow* symbolizes beauty. In an Arab culture, this symbol is as snow is and purity. In the Arab culture, it does not have the same connotations. It is not as widely used as in Western cultures because of the differences in the nature of the climate in the Arab region and in the West. In the Arab culture, beauty is related more to the sun, so it was rendered as شمس.

In the same story, when the girl gets sick and faints, the prince kisses her. Afterwards she wakes up and gets better. The word *kisses* is changed into يمسك *yumsik* (holds) because kissing is not appropriate in a text intended for children in the Arab culture as it may affect children negatively. It is a taboo and needs to be deleted or at least modified, in order to adhere to what is appropriate for Arab children. Even the illustrations in the Arabic version are changed. In the English version the girl Snow White has yellow hair and blue eyes; nevertheless, it becomes a girl with black hair and wide brown eyes to show that the typical beautiful girl in both cultures is distinct. It is the blonde girl in the West, but the girl with dark hair the Eastern culture.

As noted previously, Arab Children's literature reflects to a great extent the Arab culture and the adults' image of the child. Most of the Arab writers of children's literature agree that the child image is significant in writing for children and that their needs, interests and wishes should be taken into account in translating for them. Therefore, any text entering the Arab children's literature should abide by the constraints imposed on the Arab children's literature taking into consideration the child recipients who might not be able to handle the strange elements in the ST.

Viewed historically, translators' prefaces, when they are there, tend not to offer much into the selection of texts for translation or the strategies applied in such translations. The following chapter will investigate the cultural and ideological breakdowns Defoe's novel *Robinson Crusoe* with all its colonial and hegemonic implications, might have when translated into Arabic, especially when its target recipients are Arab children. It tries to identify or shed light on the pitfalls and problematic areas of the translated literary texts into Arabic.

Chapter III

Analysis of the Translations of *Robinson Crusoe*

Due to the distinctions among languages and cultures, translators encounter problems in transferring children's texts from one language into another since "translation is no longer considered a purely linguistic matter. Rather, it is affected by social, cultural, economic and political factors"(Fornalczyk**,** 2007: 94; Yamazaki, 2002: 53). Such problems are more challenging than the linguistic ones because they are generally related to what is appropriate and acceptable in terms of content for the target child reader, especially if the text is originally intended for adults and then adapted to children's literature. For Ebrahimi (2006),

> *“Translating may be defined as rereading and rewriting for target language audiences, which makes translations distinct from the originals since "every time texts are translated they take on a new language, a new culture, new readers, and a new point of view". Texts are translated for children, and often adapted to make them appropriate and acceptable to the new audience.*

(Available at http://www.sytra.cn/the-polysystem-theory.-an-approach-to-children's-literature)http://www.sytra.cn/index.php

Hence, in translating children's literature, more attention should be paid to the target recipients who have little knowledge about the culture of the original text, and to what is suitable, or not, for them. Determining what fits children, or not, depends largely on the translator's knowledge of the source and target cultures and how much strangeness the target readers can accept or even deal with. In this chapter, I will be discussing some of the breakdowns the translations of *Robinson Crusoe* into Arabic might give

rise to because of the different socio-cultural values between the Arab and Western cultures. The purpose of the present chapter is to relate a study on the acceptability of three translations of *Robinson Crusoe* to Arab readers.

The three translations of *Robinson Crusoe* will be examined in order to see if

- they took the child reader's socio-cultural background into account.
- they dealt with the ideological and cultural challenges appropriately.
- there is a prevailing strategy of translation.
- the three translators differ in their translations.

The researcher will attempt to highlight some of the strategies that translators can, and do, follow in their translations of *Robinson Crusoe* to make them appeal to their Arab-Muslim child readers and clarify the motivations behind such strategies. A variety of translation theories and concepts will be dealt with, including polysystem theory, foreignization and domestication (adaptation), and the translator's in/visibility. Other topics include the conventions of translating for children, child image, questions of taboo and censorship in translation.

The linguistic challenges in translating the novel from English into Arabic will not be dealt with. Here, I shall focus on some of the cultural constraints on the translation of the English text into Arabic by highlighting some of the problems that might be apparent in the translation between unrelated cultural backgrounds. The breakdowns and motivations will be

categorized into two main types to limit their analysis. The study includes the following kinds of breakdowns that will be dealt with:

1. Ideological breakdowns and motivations, and
2. Cultural and religious breakdowns and motivations.

3.1 Ideological breakdowns:

Due to the assumption that children's literature plays a significant role in shaping the minds and thoughts of children, it is worthwhile to look at the translations of *Robinson Crusoe* into Arabic in order to see whether they contribute to, or distort, the children's values and thoughts. In this section, I will be exploring some of the ideological misunderstandings that might be caused by ignoring the fact that the Arab and the English cultures differ in their values and beliefs and how some of the values presented in *Robinson Crusoe* may distort Arab children's values and clash with what they already have.

3.1.1. Ideology and the translation of children's literature

Ideology is defined by *Merriam's Webster Online Dictionary* (2008) as

> *"A systematic body of concepts especially about human life, culture or manner, or the content of thinking characteristic of an individual, group, or culture, or the integrated assertions, theories and aims that constitute a sociopolitical program."(Available at* http://clerisy.wordpress.com/2008/11/24/merriam-webster-online-dictionary).

Meanwhile, Hollindale (1992: 19-27) defines it as" a systematic scheme of ideas relating to politics or society or to a conduct of a class or group, and regarded as justifying actions". He asserts that all novels

embody a set of ideological values (whether intended or not) which differ from one culture to another and influence the readers who in turn differ in their tastes, needs, social and ethnic origin. For him, ideology can appear implicitly in which the ideas are transferred covertly abiding by the didactic guidelines in order to achieve a moral effect (ibid: 29). In this sense, it has a significant role in 'socializing children' to accept and absorb a specific ideology since children tend to be less sophisticated readers than adults and tend to believe what they read easily (ibid: 1).

Despite the translators' attempts to shorten the ST as it is intended for children, they manage to preserve the spirit of the novel and the themes of adventure and didacticism which are universal in all cultures. O'Connell (2006: 23) defines translation as:

> *"a cultural activity that is conducted according to certain norms which are didactic, ethical, and religious. They determine what is translated, when and where, and they change continually. The norms may vary from one language to language, culture to culture and generation to generation. While specific norms exist in all cultures for writing and translation of children's literature, it does not follow that the same approach is adopted in the case of any two languages".*

This explains why the three translators preserve the depiction of Crusoe as an adventurer whose struggle with nature is a good experience for children to learn. It is recommended that children imitate Crusoe's methods of survival and his abilities to cope with all the difficulties. For instance, Crusoe builds his own habitation by himself. He makes use of all the contents of the wrecked ship from the gun powder, clothes, drinks, wood, and food. He shows all signs of inventiveness in building a boat, making pots, sowing grains and furnishing his fortress with the chairs he makes. They also retain his adventures on the island looking for food,

raising animals and the precautions he takes to protect himself because of their importance to the theme of struggle against nature. O'Connel writes that the aim for, and reception of the translated text by young readers in the target culture, are significant and so the translator cannot by any means neglect the didactic purposes of the translated text. (ibid: 17).

However, profound differences are found between the three translators in the way they dealt with the ideologies of superiority presented in the text which might cause breakdowns. Following are examples of some ideological breakdowns expected to result due to the differences among the Arab and the English cultures and how each translator deals with them. These examples will reveal the features of the Arab children's literature and the ideological constraints that can be imposed on any text transferred to it.

From its beginnings, European literature tends to draw certain stereotypes to Indians which distort their image and portray them as inferior to the Europeans. Once these depictions are passed from one culture to another, they are difficult to eliminate, or, even change, resulting in racism and prejudiced attitudes (Hoilman, 1980). Daniel Defoe, in *Robinson Crusoe*, wanted his readers to absorb the stereotype of the white man's superiority. Through its adaptation to English children's literature, its publishers also wanted to make sure that children will grow up with these values. Defoe tries to justify Crusoe's behavior and present him as a *hero*, *superior* to Xury and Friday. Such ideology, present in many foreign texts, distorts the Arab children's way of thinking and behaviors as it highlights racial discrimination.

The readers who might read this novel with no need of change are the white children who might accept and even agree with such a stereotype since it matches their interests. However, this stereotype might not be accepted by the black people, red Indians and even Arab children who have different interests and needs and are taught that human beings are equal and no one is better than others. Righteousness is the only criteria for being the most honored to Allah (God). This is made clear in the *Holy Qur'an* in which Allah says

"يا أيها الناس إنا خلقناكم من ذكر وأنثى و جعلناكم شعوبا و قبائل لتعارفوا إن أكرمكم عند الله أتقاكم إن الله عليم خبير." (سورة الحجرات, الآية 13)

> *"(O mankind! We created you from a single (pair) of a male and a female, and made you into nations and tribes, that you may know each other (not that ye may despise (each other). Verily the most honored of you in the sight of Allah is (he who is) the most righteous of you. And Allah has full knowledge and is well acquainted (with all things)". **(**Ali, Yusuf, the Holy Quran: A Translation. al-Hujurat Surah or (The Private Apartments, the Inner Apartments, verse 13).*

To begin with, we believe that children have the right to be introduced to the text, author and publisher in a preface. In the preface, translators might state whether the target text is a translation or an adaptation. For instance, Bierbaum, in his translation of *Pinocchio* into German, stated that the text was an adaptation and not a straight translation of the Italian original. He also stated his purpose of translation and pointed out that he 'Germanized' different aspects of the text (O'Sullivan, 2006: 150). In the preface, translators might also introduce the plot, characters and themes. However, none of the three translators of *Robinson Crusoe,* subject of this study, states whether *Robinson Crusoe*, they are reading, is a translation or an adaptation. None of them states that the text is an

abridgement of the original. Therefore, Arab children might be misguided by the stereotype of ‘white men better than the Negroes or the Indians' presented in the text.

Nevertheless, Khashafa and Hussein provide their readers with a short preface about the author, but not about the text or the translation. On the other hand, ar-Rafi’i, in his version, is the only one who ends his translation with a set of questions concerning the events, the precautions Crusoe takes, and Crusoe's behaviors which might be an indication of the didactic outcomes and the theme of racial discrimination.

Crusoe's sense of superiority and his racist behaviors against Xury and Friday should be handled with much awareness in translation. Xury is the Negro slave who helps Crusoe escape the pirates. Nevertheless, Crusoe looks down upon him throughout his voyage and calls him *my boy Xury*. In light of what Crusoe narrates, after his escape from the pirates, he is rescued by a Portuguese captain. Crusoe sells the captain all his possessions including the ship and Xury, *the slave*, to this captain. He says

> *“he offered me also sixty pieces of eight more for my boy Xury, which I was both loath to take, not that I was not willing to let the captain have him, but I was very loath to sell the poor boy's liberty who had assisted me so faithfully in procuring my own. However, when I let him know my reason, he owned to be just and offered me this medium, that he would give the boy an obligation to set him free in ten years if he turned Christian. ...I let the captain have him.”* (*Robinson Crusoe*, 1994: 37-38)

According to Shavit (1986: 112), Translators of children's literature are allowed to manipulate the text freely due to the peripheral status of children's literature within the literary polysystem. Making use of the license given to them, the three Arab translators deal with this part

differently. Khashafa and Hussein and the Committee of Translators, for instance, delete the whole part related to Xury and the 'shabby treatment' he gets as it is an apparent sign of racial discrimination against the Negroes. Its deletion is ideologically-motivated based the prevailing values of the Arab Muslim non-racist society. The translators purify the text from any kind of racism or slavery so as to protect the children's innocence and in order to conform to the norms and the image of childhood in the target Arab culture (Shavit, 1986: 125). Moreover, Fernández Lόpez states that "conflicts based on race do not appear in children's literature" (2006: 41).

In other words, the change is done according to what is acceptable and unacceptable in the target culture in a way that does not conflict with the Arab child reader's ideology which believes in cooperation and equality among all races. However, ar-Rafi’i, in his version, preserves the previous text and only deletes the part about releasing Friday on the condition that he became Christian. In this version, the whole text is rendered as follows:

> عرض علي ستين قطعة في "كسوري" و لكنني لم أحتمل فكرة أن أبيع حرية هذا الغلام الطيب الذي خدمني بإخلاص, وأطلعت القبطان على ما يساورني, فأعلن أنه مستعد أن يتعهد خطيا بأن يحرر"كسوري" بعد عشر سنوات ووافق "كسوري" على ذلك. (الرافعي,1994:25)

According to the source text, Crusoe treats Xury as one of his properties and not as a human being with a free will. He decides for him when to be released and on what conditions and does not give him the right to decide for himself (Lall, 1998: 197). Ar-Rafi’i, not being aware of Crusoe's sense of superiority, enhances Crusoe's feeling of superiority when he renders *offered me also sixty pieces of eight more for my boy Xury*

literally as "عرض علي ستين قطعة في "كسوري, an ideology that is far from the Arab-Muslim culture in which a human being can only be a slave to Allah (God). However, such a text might be preserved only to show that the character is a racist and to evoke feelings of hared against it (al-Hadeedi, 1976: 286). Further still, ar-Rafi'i enhances the master/slave relationship by rendering the word *assisted* as خدم (khadama *served)* which implies servitude and subjection. The entries for the words *assist* and *serve* according to ***Oxford Dictionary*** (2005) are

assist: (v) yusai'd (يساعد) help.

serve: (v) yakhdim (يخدم) work for.

Ar-Rafi'i here tends to be visible in his attempt to modify the word *assist* into the context of servitude, which is not a successful choice in my opinion because it enhances Crusoe's superiority. By rendering the word *assisted* as خدم, ar-Rafi'i is neither loyal to the author, nor to the readers. Oitinnen (2000: 84) believes that translators should be loyal to the author and the target readers. Translators are rather more loyal than faithful to the various participants involved. While being loyal to the target language readers, the translator is not at all disloyal to the author of the original: when books are willingly read by target language readers, they learn to love the original author, too.

As stated earlier, Crusoe's sense of superiority appears from the beginning and starts to develop with time to be not just a sense; it becomes a code of behavior that affects the theme of the novel. It takes him further this time to the extent that people would *kneel* to him. Following him helping Friday, Crusoe describes Friday's reaction as follows:

> *"I beckoned him again to come to me, and gave him all signs of encouragement that I could think of, and he came nearer and nearer kneeling down every ten or twelve steps in token of acknowledgements for my saving his life. I smiled at him and looked pleasantly and beckoned to him to come still nearer; at length, he came close to me, and then he kneeled down again, kissed the ground, and taking me by foot, set my foot upon his head: this, it seems, was in token of swearing to be my slave forever".(Robinson Crusoe:171)*

The word *kneel* used in the ST has ideological implications. It is used to enhance the master/slave relationship and Crusoe's superiority. Khashafa and Hussein render the previous text with no consideration to the breakdowns the word يسجد as an equivalent for *kneel* might cause. It is rendered as follows:

> فناديته مرة ثانية، ودعوته إلى الاقتراب، فتقدم نحوي عدة خطوات ثم توقف، وكأنه يتوقع أن يلقى نفس مصير هذين المتوحشين من أعدائه، فكررت إشارتي إليه أطمئنه وأهز رأسي مبتسما، فمشى مرتعدا وهو ينظر إلى وجهي تارة والى بندقيتي طورا ثم يَسْجُدُ كل خطوتين إما طالبا الرحمة أو شاكرا لأني أعرضت عن قتله (حشفة؛ حسين, 97 -8).

The TT will definitely cause breakdowns to its target readers because the word *kneel* is rendered literally as يَسْجُدُ *(yasjudu)*. In an Arab-Muslim context, *kneeling* is a basic part of prayers and has religious connotations. As a result it will give rise to religious breakdowns. According to ***al-Mawrid*** **Dictionary** (1997), the two entries for the word *kneel* in Arabic are: *kneel* (1): (v) /yasjudu/ or يَسْجُدُ (to lay one's head, knees, nose and hands on the ground to show complete servitude and, *kneel (*2) : (v) /yarka'u/ or) يَرْكَعُ to bow and lower one's head to show gratitude). ***Oxford Dictionary*** (2005) also gives the Arabic equivalent

kneel: (v) /yajθu/ يجثو (to lay one's knees on the ground.)

St-Pierre (1997: 423) assumes that the aim of translation is to "carry across" texts between cultures and it is made difficult by the fact that cultures and languages have little in common. When the source and the target cultural systems are different, they clash with each other, thus, the difference should be reduced through a process of "intercultural negotiation" in translation. According to Shavit (1986: 111), "intercultural negotiation" may include abridgements, modifications, omissions and additions to make the text affiliate to the target system. Therefore, the Committee of Translators renders the word *kneel* as ينحني /yanħani/ (*bow* in English), which is generally used to express regard and gratitude with no religious implications. The whole text is rendered as follows:

> عند ذلك أشرت إليه أن يتقدم نحوي، و أخذت أطمئنه بكل وسيلة ممكنة، فأخذ يقترب. و كان كلما سار بعض الخطوات، *ينحني* معبرا عن امتنانه لي لإنقاذي حياته.(لجنة من المتخصصين, 1992: 138)

Despite the assumption that the ST should be respected, the word *kneel* here is changed even if this change is done at the expense of loyalty to the ST because

> *"Fidelity does not mean that respect for the ST comes at the expense of problems of acceptability of the target text, rather than, in general, only those features of the text that could cause conflict*" (Fernández López, 2006: 43).

However, the text is not completely purified since the scene of *kneeling* is described in details in the Committee's version which renders the previous text literally as

وأخيرا وصل قربي، ثم جثا على ركبتيه ووضع رأسه فوق الرمل. ثم أخذ قدمي ووضعها فوق رأسه. و كان هذا، على ما يبدو، هو الشكل الذي أراد أن يعلن به عن وضع نفسه تحت إمرتي. (لجنة من المتخصصين, 138)

The Committee of Translators does not appear to be consistent because the use of the verb جثا (jaθa) instead of *knelt* is similar to that of يَسْجُدُ /yasjudu/ and يَرْكَعُ /yarka'u/.

Ar-Rafi'i renders the word *kneel*ed as ركع /raka'a/ which is also used in a religious context in the Arab-Muslim culture. Ar-Rafi'i renders the previous text as follows

ولما أشرت إليه للمرة الثالثة، بطريقة مطمئنة، أن يتقدم سار نحوي بتمهل، وهو يَرْكَعُ كل عشر خطوات ليعبر عن امتنانه. وظللت ابتسم له لأشيع الاطمئنان في نفسه. ولما أصبح أمامي ركع.كأنه يقسم لي على الإخلاص و الولاء.فرفعته عن الأرض وأنا أربت عليه وألاطفه بيدي لكي تهدأ مخاوفه. (الرافعي، 99: 1994)

None of the three translations seems to be alike in rendering the scene describing Friday when putting his head on the ground, taking Crusoe by foot and setting it over his head as a token of being his *slave* forever. For instance, Khashafa and Hussein delete it because of the extreme humiliation and subjection involved. They modify the phrase: "as a token of being my *slave* forever", into *إما طالبا الرحمة أو شاكرا* (thanking or requesting mercy). This could be seen more appropriate, and does not necessarily denote slavery or servitude. Likewise, the Committee of Translators renders it as *وضع نفسه تحت إمرتي* with similar implications as the word *slave* and will certainly cause ideological breakdowns to children.

Wakabayashi (1991: 414) believes that socio-cultural distance between the target and the ST should be taken into account in translation theory and practice in order to reduce the likely breakdowns translators might have when little or no attention is paid to the target readers. Due to this, ar-Rafi'i provides the most acceptable rendition when he adjusts the phrase *as a token of being my slave forever* into *كأنه يقسم لي على الإخلاص والولاء* which is a better modification than the first two renditions. Therefore, slavery is adjusted into the context of loyalty and faithfulness.

According to O'Sullivan (2006: 153), children's literature is written, published, reviewed and bought by adults to make the text more appropriate. She writes:

> *“The translation process represents another filter through which a text has to pass before reaching child readers, and the filter is often used to 'correct' aspects of the original text that are not deemed pedagogically acceptable for them.”*

Crusoe moves on to describe the time when he was taken to slavery by pirates. He says:

> *“Our ship was surprised in the grey of the morning by a Turkish rover of Sallee, who gave chase to us with all the sail she could make. We were carried all prisoners into Sallee, a port belonging to the Moors. The usage I had there was not dreadful as at first I apprehended, nor was I carried up the country to the emperor's court, as the rest of our men were, but kept by the captain of the rover.”* (*Robinson Crusoe*: 22-23)

Khahsafa and Hussein render the whole text as

"وذلك أن السفينة التي أبحر فيها قد هاجمها القراصنة في الساحل الإفريقي، بقيت أسيرا لدى العرب زمنا طويلا، وقد عاملني هؤلاء القوم معاملة حسنة و استفادوا من

معارفي البحرية، وخفت حراستهم لي شيئا فشيئا حتى استطعت أن اهرب منهم ذات يوم علي متن أحدا لزوارق." (خشفة؛ حسين, 10)

The sentence *I was kept by the captain of the Rover* is rendered as وبقيت أسيرا لدى العرب in Khashafa's version. In the English text, there is no reference to the captain as a pirate of an Arab origin. The only reference to Arabs is that the prisoners are carried to a Moorish port, which also does not imply that the captain is an Arab. Therefore, the addition of بقيت أسيرا لدى العرب is neither an accurate nor a successful choice since it links Arabs with piracy. *Piracy* means robbing and killing sea travelers, and thus, has negative implications that might be linked with Arabs.

The Committee of Translators seems to be more aware of the negative implications caused by the intrusion of Arabs into the context of piracy. They avoid any reference to Arabs except for the minute detail that the port they are carried to belongs to the Moors. Thus, it is rendered as

"لقد أصبحت سفينتنا عاجزة عن العمل, وقتل ثلاثة من رجالنا كما جرح ثمانية آخرون ثم اجبرنا على الاستسلام. وقد اقتادونا جميعا إلى سجن"صالي", احد الموانى المغربية وهناك أبقاني قبطان سفينة القراصنة خادما في منزله كعبد رقيق. أما باقي رفاقي فقد أخذوهم إلى قصر الإمبراطور داخل البلاد. لم تكن معاملة سيدي الجديد قاسية كما توقعت من قبل." (لجنة من المتخصصين,18)

Translators of children's literature can purify the text through a process of 'ideological purification' which involves textual elimination of certain passages or ideas if they are to do the readers any harm or degrade them (Fernández López: 42). Therefore, ar-Rafi'i in his version also avoids any reference to Arabs or even moors. This rendition is the most acceptable to Arab child readers because it does not degrade Arabs. Moreover, ar-

Rafi'i renders the word *captain* using a generic word الربان (ar-rubban) without specifying his country of origin which makes him of any nationality and not necessarily of an Arab origin. The whole text is rendered as follows:

"فاجأتنا فجر احد الأيام، سفينة قرصنة تركية من مدينة "سالي" وأسفرت المعركة في النهاية عن استيلاء القراصنة على سفينتنا و أخذنا أسرى إلى سالي، أما رجال السفينة فقد أرسلوا إلى داخل البلاد، وأما أنا فقد كنت من نصيب الربان." (الرافعي: 99)

In the course of his adventures through the novel, Crusoe decides to go on a trip to bring African *slaves* to work on his sugar plantation in Brazil. He describes the trade he makes in order to get these *slaves*, saying:

…, and how easy it was to purchase upon the coast for trifles (such as beads, toys, knives, scissors, hatchets, bits of glass, and the like). (*Robinson Crusoe*: 42)

The word *trifles* is used to describe the trade in the ST. Al-‘Anani (1996: 26) believes that the literature written for children helps children get rid of the harmful behaviors. For him, children's texts that try to prove the superiority of the white man over others clash with our cultural values which believe in collaboration, equality, and respect among all (ibid: 112). Therefore, in Khashafa and Hussein's translation, the underestimation of the African trade is eliminated by omitting the word *trifles* in order to make it conform to the values of the Arab Muslim culture which is made clear in **the *Holy Qura'n*** in which Allah enjoins us not to underestimate others. It is important for adults to pass this value to children. Allah says:

"يا أيها الذين آمنوا لا يسخر قوم من قوم عسى أن يكونوا خيرا منهم ولا نساء من نساء عسى أن يكنّ خيرا منهن." (سورة الحجرات, آية 11)

You who believe, do not let one [set of] people make fun of another set; perhaps they are better than they are. Nor let any women [mistreat other] women; perhaps they are even better than they are themselves. (Irving's *English Translation of the Holy Qura'n*, 1985).

Contrary to Khashafa and Hussein, the Committee of Translators render the word *trifles* literally as أشياء تافهة (ashya' tafiha) which is source-culture oriented. It does not involve any kind of textual purification from racial elements which are neither acceptable, nor suitable to the children's needs and interests according to Ahmad (2006: 103). Moreover, it does not contribute to the right shaping of their identities. The whole text is rendered as:

وكم كانت سهلة مقايضة بضاعتهم, وهم على الشاطيء، مقابل أشياء تافهة كالقلائد والدمى والسكاكين والمقصات والفؤوس وقطع الزجاج. ولم تكن بضاعتهم غبار الذهب و العاج فقط، بل الرجال الزنوج أيضا ليعملوا في مزارع السكر في البرازيل. (خشفة؛ حسين ،11)

Translators, thus, can avoid literal translation and be creative in rendering any text (Shammas, 2004: 109). Ar-Rafi'i, for instance, shows much awareness when he compensates the meaning with الخردوات المختلفة through a process of 'cultural approximation' according to Farghal and Shunnaq (1999: 26) which is a better strategy than that of the Committee since it does not give rise to racial discrimination. Thus, ar-Rafi'i moves the text towards the target readers and away from the ST by creating equivalent connotations.

In the course of action, when Crusoe builds his ship, he talks about the kind of wood he uses, which is taken from cedar trees. He says: “I

question whether Solomon ever had such one for the building of the temple at Jerusalem." (*Robinson Crusoe*: 127)

The reference to the *temple at Jerusalem* in the ST is a vital one because it is a lie made up by the Jews to claim their historical and religious right in Jerusalem and Palestine. Ash-Shalalda (2005), points out that there is no historical or religious evidence for its existence. He believes that

> ما تقوم به الحركة الصهيونية واليهود من مزاعم لوجود الهيكل المزعوم في مدينة القدس في تقديري لا يعتبر ولا يوجد له أي أسانيد تاريخية أو دينية لما تشكل من ادعاءات باطلة. وبالتالي اليهود ادعو بأن في مدينة داوود بنى داوود لنفسه بيوتا وأراد أن يبني للرب بيتا ولكن الله منعه من ذلك. هنا أقول بخصوص الهيكل إن الاعتماد على المصادر الإسرائيلية وحدها يؤدي إلى نقض الحقيقة التاريخية، وبالتالي نجد اليهود قد نجحوا في الاستيلاء على القدس من أهلها وأقاموا حكما لهم في فترة ليست طويلة في عمر التاريخ واستطاعوا أن يحولوا خيمة الاجتماع هيكلهم الأول من مجرد خيمة إلى هيكل ضخم البناء وخلال تاريخ الهيكل قدر لبني إسرائيل أن يذوقوا الشتات والسبي المتواصل فاختلط الدم اليهودي مع غيرهم في كل العصور فلم يعودوا العنصر النقي.لكن أقول هنا أن إسرائيل لأكثر من مرة تقوم بإجراء حفريات حول المسجد الأقصى من أجل هيكلها المزعوم.

(Available at http://www.islamonline.net/LiveDialogue/arabic)

According to al-Faris (1998: 3), every text has an implicit ideology and that this ideology should fit its target recipients. In this sense, the translator is the one responsible for presenting the author's ideology and modifying it if necessary. Al-Faisal (1998: 79) distinguishes between the notions of cultural invasion and acculturation (الغزو الثقافي والمثاقفة) in the texts transferred from other cultures into the Arab culture. Cultural invasion begins with the translation of the literature that expresses ideologies distinct from that of the Arabs and distorts their identities. However,

acculturation takes place when the text introduces children to new customs and traditions that enhance social and human behaviors such as discipline, patience and endurance (ibid: 83-4). The reference to *the temple at Jerusalem* is part of the cultural and ideological invasion.

Therefore, Khashafa and Hussein and the Committee of Translators delete the reference to the scene referring to it. The reference to the temple at Jerusalem in the TT would mean recognition of its existence. A more pronounced intervention can be found in the text rendered by ar-Rafi'i who changed *temple at Jerusalem* into معبد في لبنان (Ma'bad fi Libnan). The translation strategy ar-Rafi'i uses is substitution in which the *temple at Jerusalem* is substituted with the *temple at Lebanon*, a more appealing reference. Substitution is a translation strategy by which translators substitute a culture-specific element in the ST with a culture specific element from the target culture. The aim of this translation strategy is to create an effect where the ST reference does not match the interests of the target readers or present information that is historically incorrect (Desmet, 2006: 125).

Furthermore, Defoe intends to enhance Crusoe's feeling of superiority through word choice. For instance, at the beginning of his stay on the island, he uses general vocabulary to refer to the island and the habitation. He says *the island*, *the castle*, *the habitation* with no reference to himself as being the owner of these. Later on in the story, Crusoe starts to consider himself as the *master* of the island and begins to refer to it as *"my island*" and to call the habitation *"my castle*, *my home*, *my habitation*, *my area*, *my cave*, *my grove*, *my possessions"*. He even uses words like "*my boy Xury*" to describe the *Negro slave*, and *"my prisoner*, *my savage*, *my*

man, my savage guest, my servant, my slave, fellow savage" on different occasions through the novel to refer to *Friday.*

The three Arabic versions of the text are quite different in the way they look at the significance of such forms in presenting Crusoe's ideology. The Committee of Translators, for instance, tries not to enhance Crusoe's superiority through the use of generic forms as *the house, the island, the castle* or *البيت, الجزيرة, الحصن*. It is a successful strategy to indicate that the island is not one of Crusoe's properties. Therefore, the Committee of translators modifies the words for the sake of the target Arab readers who might not accept the fact that a stranger, who inhabits and cultivates a piece of land, becomes its owner (colonization in other words).

The translations of ar-Rafi'i, and Khashafa and Hussein, on the other hand, show less awareness of the colonial and racial intentions the use of such vocabulary might encourage. Hence, they render the previous phrases literally asبيتي، قصري جزيرتي، مسكني، حظيرتي، منطقتي، ممتلكاتي، مغارتي which are, as stated earlier, signs of colonialism. As for the reference to Friday in the original version, Crusoe calls him *the pursued, the savage,* at the beginning, then moves on to refer to him as "*my slave, my savage*", but never my friend or my companion and tells Friday to call him *"Master"*.

The three translations differ in the way they refer to *Friday* throughout the novel. Khashafa and Hussein seem to be aware of the shabby treatment and the use of the vocabulary that degrades Friday. Consequently, they adjust the reference to Friday using equivalents like الهارب، رفيقي، صاحبي، ضيفي (*the pursued, my companion, friend, and guest*) to make the references more appropriate when talking about a human being

with a free will. *Friday* is referred to as *the savage and my prisoner* only few times all through their version. However, the Committee of translators refers to degrade Friday by referring to him literally as: الهارب المسكين، المتوحش، العبد، رجلي، عبدي، *"the poor pursued, the savage, the slave, my slave, my man"*. As for ar-Rafi'i, more generic forms are used to refer to Friday as الهارب، المتوحش *(the pursued, and the savage).*

The previous examples demonstrate that ideological and pedagogical motivations are not always at work in determining what should or should not be deleted or modified in translating for children. In the following part, the researcher is going to examine some of the cultural breakdowns encountered in the translation of *Robinson Crusoe*.

3.2 Cultural breakdowns:

Lefevere (1992: 79) believes that moral conventions vary across cultures, hence, any transfer across cultures causes challenges. For him, translation is a means by which foreign influences can challenge the native culture and may sometimes subvert it (ibid: 2). Snell-Horny also believes that language is an integral part of culture (1988: 39). Therefore, translators should have a good knowledge of the source and target cultures in order to deal with the socio-cultural context of both cultures more cautiously (Hatim & Mason, 1990: 2). Moreover, knowledge of the constraints imposed on translation is also recommended in order to avoid breakdowns (Puurtinen, 2006: 54).

3.2.1. Culture and the Translation of *Robinson Crusoe*:

Newmark (1988: 94) defines culture as "the way of life and its manifestations that are particular to a community that uses a particular language as a means of expression". For him, culture includes food, ecology and customs that are specific for one community and distinguish it from other communities. According to Hongwei (1999: 1), culture is divided into three categories: material, institutional and mental. The first one deals with the products manufactured; the second refers to the social and religious systems and the third refers to the mentality, behaviors and belief. In other words, the third category includes the ideologies and values of a certain culture. Language belongs to the institutional culture and mirrors other parts of the culture and distinguishes it from other facets of cultures. According to Hongwei, translation is a 'transfer of culture' and the translator should be aware of the mental culture in order to solve the culture-bound translation problems (Ibid: 14). Because translators work in a given culture at a given time, they are influenced by their cultural and social values (Leskovar, 2003). Following are examples of the cultural breakdowns that are caused by the translations of *Robinson Crusoe* into Arabic.

When Crusoe, describing his trip in the sea, narrates what a sailor says to him: *"Let's make a bowl of punch; I was made drunk, applying myself to drinking and company"*. (*Robinson Crusoe*, 1994: 14).

According to ***Oxford Online Dictionary*** (2008):

> *"Punch, seaman's drink, is a beverage composed of wine or spirits with hot water, milk or tea, and flavored with sugar, lemon, some spice or cordial."*

In Western cultures, drinking is related to punch, wine, beer and alcohol which are common and allowed. However, it is a religious taboo in Islam because it makes the person unconscious of things around him. In light of this, Khahsafa and Hussein delete any reference to such drinks in their version since parents would not like their children to read about *heroes* drinking and acting stupidly.

Nevertheless, ar-Rafi'i, not taking into consideration the harmful effects of reading about heroes drinking beer and wine, transliterates the word *punch* using an Arabic alphabet "بنش". Transliteration is the conversion of a word in the source language using the alphabet of the target language (Newmark, 1988: 81). It is generally used when the word does not exist in the TL. Because it is a religious taboo in the target culture, the translator could have added a footnote explaining that to the child readers but publishers, translators and even parents would not accept this word to be explained to children. Moreover, explanatory solutions enlarge the text "which can easily disrupt the flow of the text, especially if the text involves several cultural references" (Olk, 2002: 131).

It follows that references to alcoholic beverages are avoided in most cases because children may reject a text reflecting a culture that is unfamiliar to them (Lathey, 2006: 7). The reference to *wine* is sometimes modified using the phrase (grape juice) عصير العنب instead of النبيذ والخمر (wine) since (grape juice) عصير العنب is not a taboo drink to Arabs and Muslims. The change here is done in an attempt to reduce the cultural gap between the ST and the TT by (Wakabayashi, 1991: 421-2). In the same context, Olk (2002: 121) points out:

"Translators who seek to create target texts which will be accepted in the target culture need to identify culture specificity in the ST and to find a communicatively satisfactory mediating position for cultural divergences. Viewed from this perspective translation in its very essence is a form of intercultural communication, which draws heavily on the translator's intercultural competence."

Later in the text, Crusoe talks about *a box of bottles* he takes with him when he escapes the pirates. '*Bottles*' in the Western culture is also linked with wine and beer. It follows that the Committee of translators omits it. Meanwhile, ar-Rafi'i renders *a box of bottles* as المشروبات الروحية which is also a taboo. Better still is Khahsafa and Hussein's intervention by giving it a generic term صندوق مملوء بالزجاجات.

Likewise, the reference to *dram* is also avoided in the Arab versions of *Robinson Crusoe*. As in

" so I gave Xury a piece of rusk bread to eat and a dram out of our patron's case of bottles". (*Robinson Crusoe*: 30)

According to ***Oxford Dictionary*** (2005), the word ***dram*** means: جرعة من شراب مسكر, a religious taboo, and thus, it is also deleted from the three versions.

Even when Crusoe gets sick and mixes tobacco with *rum* which is also an intoxicating drink, Khahsafa and Hussein refer to it as: منقوع ساخن which is a more acceptable translation than that of the Committee of translators who render it as شراب الرم with no footnote to tell what it means. Ar-Rafi'i transliterated as "الرم" with a footnote telling the reader that it is one kind of wine نوع من الخمر which I think is not a successful strategy since wine is a religious taboo to Muslims. The deletion and modification of the

reference to taboo drinks are applied on the basis of censorship and educational intentions of the translator (Puurtinen, 1998).

Similar to the reference to *punch* and *rum*, *pork* is another religious taboo in the Arab-Muslim culture; hence in our view the reference to it has to be omitted. Khashafa and Hussein and ar-Rafi'i modify it using a generic form of اللحم (meat). However, the Committee of Translators renders it literally as لحم الخنزير abiding by the source text. Keeping 'source-culture orientation' in translation is problematic according to Olk (2002: 131) because it introduces a parameter that is irrelevant to the target text and, thus, of no interest to the target readers.

Translators should always be able to examine anything that is likely to violate the target reader's expectations and modify it so that it does not introduce harmful (Holman and Beier, 1999: 11). When Crusoe keeps mourning the fact that he is alone on an isolated island and rarely prays to God to help him and instead keeps wondering and complaining:

> *Why has God done this to me? What have I done to be thus used? (Robinson Crusoe: 94)*
>
> *Can God spread a table in the wilderness? Can God himself deliver me from this place? (*95*)*
>
> *But though I could not say I thanked God for being there, yet I sincerely gave thanks to God for opening my eyes (*114*).* He also says
>
> *"thus my fear banished all my religious hope, all that former confidence in God, which was founded upon such wonderful experience as I had had of his goodness, now vanished, as if that had fed me by miracle hitherto could not preserve by His power the provision which He had for me by His goodness"* (154).

Rendering the previous passages literally with no adjustments will certainly violate a religious ‘parameter' since Arab - Muslim children are taught to have faith and to thank Allah for better and worse. Thus, they are deleted from the three translations. Original works are censored and modified to conform to social, political and religious taboos (Fernández López, 2006: 41; Stolt, 2006: 71). However, the Committee of Translators preserves *thus my fear banished all my religious hope* as إن شكري لله بدأ يتضاءل (*Inna shukria lillahi bada'a yatada'al*) or *my gratitude to God started to decline*.

Furthermore, children are taught to show love and respect to their parents which is a general practice in all societies. However, it is given more importance in the Arab–Muslim world as a religious practice rather than a cultural one. When Crusoe decides to go to sea, he discusses the matter with his father who refuses to allow him to go. He says

> *"…and my inclination to this led me so strongly against the will, nay the command, of my father, and against the entreaties and persuasions of my mother and other friends."* (*Robinson Crusoe*: 8)

Crusoe *disobeys* his father and goes to sea without his consent. Ar-Rafi'i, in his version avoids any reference to the word يعصي (*ya'si) or disobeys* his father. He only mentions the fact that he is driven by his strong wish to go to sea. He modifies it saying

فقد كانت الرغبة في ركوب البحر هي التي تسيطر على تفكيري, تصم أذني عن توسلات والدتي كأن قدرا خفيا يقود خطاي حياة من البؤس و الألم. (الرافعي: 5)

Successful translation is a "product determined by audience response", and its acceptability in the target language (Dollerup, 1999:

311). Modifying disobedience is more accepted to Arab-Muslim readers especially in the texts that are originally written for adults and then adapted for children. Therefore, Khashafa and Hussein omit the part about Crusoe's disobedience to his parents and assert his attempt to persuade his parents. They render it as

قد سعيت إلى إقناع أهلي بالتخلي عن هذه الخطة التي رسموها لحياتي ولكن لم أنجح فعزمت على الهرب سرا إلى لندن و الإبحار على أول سفينة. (خشفة, حسين:7)

They modify Crusoe's *disobedience* to the context of *running away*

فعزمت على الهرب سرا إلى لندن و الإبحار على أول سفينة.

As for the Committee of Translators, they retain his disobedience

كانت هذه الرغبة قوية في نفسي حتى جعلتني اعمل ضد رغبات والدي, وأعصي أوامره.(لجنة من المترجمين: 1-2)

Crusoe's admission of the consequences of not obeying his parents are better be enhanced in the target text for educational and moral purposes which are according to Stolt (2006: 71) of the most influential factors affecting the translation of children's literature. For her, other factors that play a significant role in translating children's literature are the child image or how adults perceive what children want to read and the level of children's comprehension. In the Arab Islamic tradition, the adult's image of the child is accompanied with obedience. Children’s literature in the Arab world is basically meant to teach and to guide (Mdallel, 2003**).** That is, the very first lesson that adults pass to their children it to love, respect and obey their parents which is quite linked with their obedience to God.

For the family relations present in the original text, it seems that they are completely ignored since Crusoe never gets to talk about his family or how much he misses his parents. Even when he talks about his brothers, he does not give a clue about their names. Conversely, he mentions the names of his slaves Xury and Friday. Because family relations are very important in the Arab-Muslim world, the deletion of chapter 23 in which Friday meets his father from the three Arab versions is not a wise choice. By deleting this chapter, love, affection and respect among family members are all overlooked. Arab literature is read for morality. One of which is regard to family and basically parents who are significant for them and adults would like their children to read about Friday's attitudes towards his father. Oitinnen asserts this point. She writes

> *When we write, illustrate, or translate for children, we always do it on the basis of our images of childhood, on the basis of the whole society's image of childhood. When we create for children, we have a certain kind of childhood and children in mind. When we censor, what and how we do so is based on our child concept* (2000: 53).

In the English version, which was intended originally for adults, the scenes of the cannibalistic actions, violence, description of the human bones and skulls are given in details. However, in the Arabic versions, intended for children, translators succeed in making the text suitable for children by avoiding the scenes of violence. The Committee of translators, however, gives detailed description of the horror and violence not keeping in mind that it is presented to children. They, not taking into account that the target readers of this text are innocent children who should not be exposed to violent scenes at a young age, provide illustrations of the skulls and bones of human beings. For my surprise, this scene is not even illustrated in the original adult's version because of the violence involved.

The following illustration is taken from the Committee's version. It shows the bones and skulls of humans, who the cannibals have eaten, a disturbing scene that should be deleted, but was retained and illustrated in the TT.



Figure 1: From the Committee's Arabic Translation: the Savages and the Skulls and Bones of their Victims (1992: 41).

A further example of a cultural tradition that exists in the English culture and not in the Arab one is Crusoe taking his name from his father's and mother's family in the opening scene of the novel. In the Arab culture, children are named after their fathers and never after their mothers. Due to this, ar-Rafi’i and the Committee of Translators delete any reference to Crusoe being named after his father's and mother's family. O'Sullivan (2006: 98) believes that the adaptation of children's literature is basically based on what is socio-culturally appropriate for the child readers. Therefore, a translator is more likely to become visible make changes in the text taking into consideration the culturally-determined interests. Based on the previous assumption, Khashafa and Hussein render it literally

explaining that it is a tradition in the English culture. It is retained because it does not clash with the children's culture. It is good for children to get familiar with it as they might come across it in their daily lives.

3.2.2 The Translation of Proper Nouns:

Proper nouns are nouns that have a unique reference. They include names of specific people, places, countries, months, days and holidays. In terms of translation, they are transliterated into the target culture. However, some proper nouns are translated if they have meaning (Farghal and Shunnaq, 1999: 61).

For Newmark (1981: 70-1), proper nouns have no meaning or connotations; therefore, they are not to be translated. If the name has an accepted translation, it still should not be transliterated or naturalized into the target culture because the change of the name would suggest a change in nationality. Most of the names in *Robinson Crusoe* are transliterated abiding by the principle of "foreignization" by which the translators preserve the foreign elements in a text to allow the features of the source language influence the language of the target text "(Bernofsky, 1997: 175). On the other hand, 'domestication' is a "means of bringing the translation closer to the target-language readers" by replacing the foreign elements in a text with more familiar ones **(**Mazi-Leskovar, 2003). The three translators use this technique when they translate the name of the Indian savage *Friday* into جمعة (*Juma'a*) which is neither a successful nor a wise choice since it suggests that *Friday* has an Arab nationality. It follows that, all the humiliating behaviors of kneeling and servitude come from an Arab. This makes them inconsistent in their choice of the translation strategies as they

leave most names intact, and only domesticate the slave's name to their own culture. Instead of translating the name *Friday*, it can be preserved. Its connotation can be explained in a glossary (the day on which Friday is rescued) while leaving the name intact since Friday's nationality of an Indian is important to the plot.

According to Yamazaki (2002: 53), names should not be changed because it deprives children of any knowledge about the cultural diversity. Due to this, the three versions of the novel transliterate the foreign names. However, Khashafa and Hussein replace proper names with generic forms as (*port* الميناء) *instead* of *port of Humber*. Ar-Rafi' replaces *Thames* with النهر (the *river*), Yarmouth (يارموث), Newcastle (نيوكاسل), Humber (همبر) and Xury (كسوري) in his version. Similar to Yamazaki, Hejwowski (2004: 93), believes that names introduce the readers to the "cultural other", and show that the events of the text take place in a distinct place and culture. Since names do not affect the plot and events of any literary text, they can be preserved except for very little children who would not be interested to read about foreign people and strange names that they would not be able to pronounce. For older children, like teenagers, the situation is different since they start to accept and even like to read about people other than themselves.

3.2.3 *Robinson Crusoe* and Intertexual References:

Contextual and intertexual references created in the ST can also play an important role in the translation of children's literature, since they may save the translator from having to explain or delete a reference (Olk, 2003: 133).

From the standpoint of Desmet (2006: 125), intertextual references in children's literature are sometimes difficult to understand and their meaning is not easily created because they are unknown to the target audience. Desmet (2006: 125) writes

> *Translators may be aware of the gaps in their own reading, may observe that certain intertextual or cultural references do not work in the target culture, and therefore recognize that particular references would remain dormant for most of intended audience in the target culture. Yet, since translators are committed to creating their own version of an open intertextual text, they may decide to use substitution, whereby intertextual or cultural items that would remain dormant and close off a text are substituted by different references of a similar kind that work in the target culture and create similar effect in the target reader. Substitution as a strategy may be linked with compensation, that is, where it is impossible to create the same effect translators can compensate by creating that effect in a place where the ST does not have a reference.*

Therefore, in the translation of *Robinson Crusoe*, consideration is given to intertexual features in the original text. For instance, the three Arab translators are aware of the fact the reference to *executioner in Germany*, which was used to describe Friday, is specific to the source culture and its meaning would not be understood by the target readers. Therefore, the Committee of Translators and Khashafa and Hussein delete the reference to it.

Better still is ar-Rafi's intervention in the text by substituting *executioner in Germany* with سياف الشرق (sayyafu ash-sharq) in an attempt to recreate a foreign reference into a more familiar one in order to keep the balance between the target and the ST. The use of سياف الشرق is more appealing to Arab children and gives the reference a local Arab color. Substitution reveals how the translator manages to compensate for the

information that is specific to the German culture. It is also a better strategy due to the fact that it works in favor of the target reader's ideological intentions rather than the ST writer and readers. Due to this, ar-Rafi'i substituted *temple at Jerusalem* with *temple at Lebanon*. By leaving out some cultural references and changing others, the three Arab translators have managed to adjust elements of the text to 'prevalent models' of the Arab culture**.** The actual decision of what to omit and retain depends on" the norms of morality accepted and demanded by the children's system; and the assumed level of the child's comprehension" (Shavit, 1986: 121)

3.2.4 Translation and illustrations in *Robinson Crusoe:*

I should like to mention a problem that is quite specific to children's books: the issue of illustrations. Oittinen (2006: 93-99) points out that illustrations are very significant in children’s literature since all children's texts are illustrated. Through them children visualize the events, the main characters, and main idea of the text. For her, illustrations are "interpretations" that can modify the reader's experience, influence the audience and make the reading experience more exciting as they give special significance to certain scenes (ibid: 102).

Illustrations relate to different target audiences. They are constrained by the preconceived ideas of children, the image of children and the personal tastes of the adults who determine what fits or does not for children. Like words, they should be selected and dealt with much censorship of what fits or does not fit the societal norms of the source and the target culture. Translators should pay attention to them as they are considered as another form of translation (Stolt, 2006:82).

Likewise, Desmet (2006: 127) assumes that there is a connection between pictures and the text. She believes that illustrations, like words, pose problems in translation. Translators should make the text and pictures fit each other since they are both bound by the reader's cultural background. In this case a new illustration, a new context should be created in order not to conflict with the target readers' values (Oitinnen, 2006: 94-5). In picture books, illustrations are more expressive than words. Therefore, they are changed in most of the translated stories to fit the Arab children's cultural system.

Analysis of the illustrations of Defoe's *Robinson Crusoe*, along with its different versions in translation, introduces the relationship between words and illustrations, which in turn determines the most successful strategies of translation. Friday is portrayed as an Indian savage with long black hair, never curly. The color of his skin is not quite black and he is not like Negroes. It is observed that these features are rendered in words and illustrations similarly in the three versions.

As mentioned previously, illustrations make the readers pay attention to certain scenes and characters. They take stories in new directions (Oitinnen: 103). The three versions focus on the scene of Friday's *kneeling* to Crusoe. Even in the pictures presented in the text, the three translations appear to be quite different. For instance, the Committee of translators does not provide illustrations for this scene although they provide illustrations for the cannibalistic actions in which the skulls and bones are spread over the island. However, Khashafa and Hussein provide their readers with the most inappropriate portrayal of Friday kneeling with his forehead on the ground and taking Crusoe by foot, setting it on his head. It seems that they

are not aware of the fact that this picture enhances Crusoe's feeling of superiority. Therefore, Khashafa and Hussein render the word *kneel* as يسجد and illustrate the text with unacceptable illustrations that are not even given in the ST.

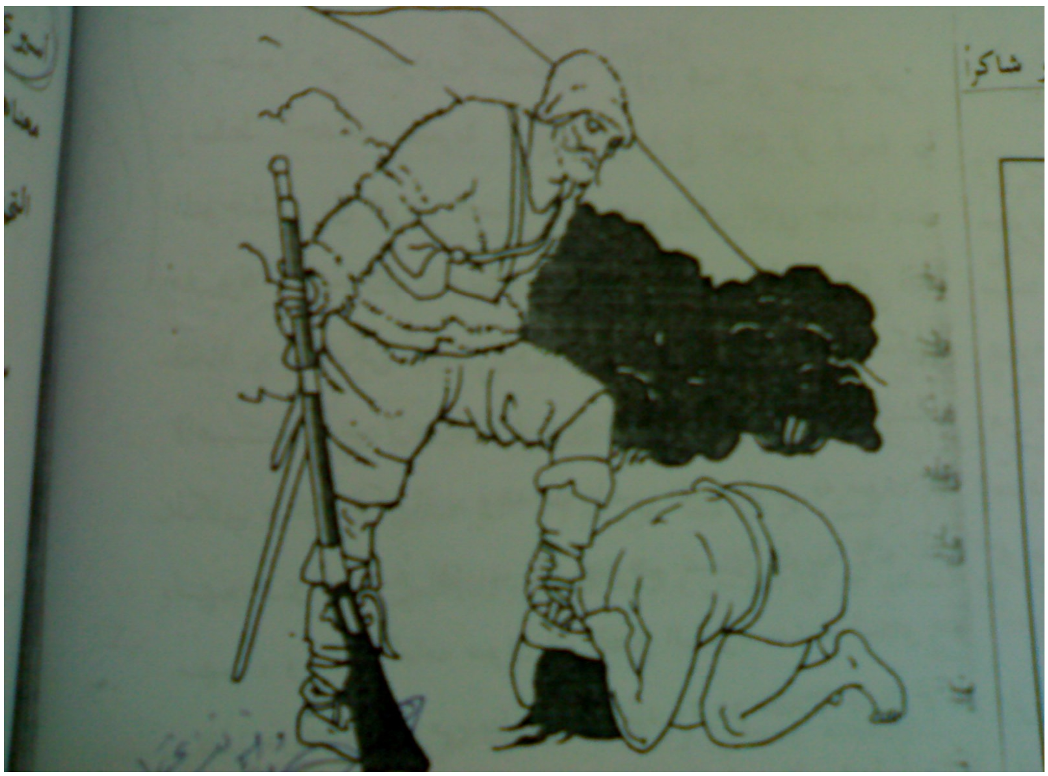


Figure 2: From Khashafa and Hussein's translation: the Savage *Kneeling* to Crusoe (p.99).

On the other hand, ar-Rafi'i in his version attempts to modify the words and illustrations as little as possible. He modifies the word *kneeled* (سجد) in the previous illustration into (ركع) setting his knees on the ground as in the picture that follows. Modifications are also seen in illustrations. Hence, pictures influence words, and conversely, words influence pictures (Oitinnen: 108). In this sense, both translators and illustrators appear to be visible in rendering the text into Arabic for the sake of their readers.



Figure 3: From Ar-Rafi's Translation: the Savage Kneeling to Crusoe (1994: 97)

The idea of the superiority of the White man over the black Negroes is a basic issue in *Robinson Crusoe* since all the English versions and illustrations of the novel including adapted for children present Friday as a black Negro and never as an Indian. Because such ideology does not appeal to Arabs, the Arab translators and illustrators tend to be literal and present Friday as an Indian and never as a black Negro. However, Friday is still a man of color.

The purpose of this investigation was to find out if the three translations of have used different strategies of translations in their renderings of ideological and cultural items in *Robinson Crusoe*. What has been found is that some strategies are used a great deal by some translators and others are not used at all. Deletions seem to be a prevailing strategy used by Khashafa and Hussein and the Committee of Translators who simply delete practices and entities that are unknown to the target readers. For instance, they delete the story of Xury and the reference to the *temple*

in Jerusalem and to the *executioner of Germany*. However, ar-Rafi'i almost exclusively uses substitution, simplification and sometimes deletions to solve the culture specific and ideological problems. He substitutes the reference to the previous entities with معبد في لبنان and سياف الشرق which are better used than jus deleting the references. One example of using footnotes has been found in which ar-Rafi'i transliterated *punch* and explained it meaning in a footnote. For the translation of the names, the most common strategy is transliteration except for *Friaday* which is changed into an equivalent in Arabic جمعة. It would have been more correct to just transliterate the name and use added explanation of its connotation in Arabic.

The most acceptable of the three translations is that of ar-Rafi'i which is closer to the original. However, the cultural and the ideological items should be rendered consistently throughout the translation in order to get a culturally and ideologically coherent text. It is not clear if the translators intend to eliminate the racist superiority embedded in the text or want to preserve it in order to evoke feelings of hatred against it. It is not clear if Crusoe is presented as the good hero or the white man feeling superior to others. Ar-Rafi'i, for instance, deletes the story of Xury in an attempt purify it from racial elements, but he preserves the story of Friday which is a clear depiction of racism. Moreover, a lot of other culture-specific elements are preserved while others are adjusted to fit the target culture. The three translators have produced translations that do not fit well into the target culture. They foreignized some entities and domesticated others. The following chapter will discuss the influence of this inconsistency on children.

Chapter IV

Findings and Discussion

The previous chapter tries to examine and compare the translations of *Robinson Crusoe* in terms of appropriateness and acceptability to Arab children. It also tries to indicate the different strategies employed in rendering the foreign text into Arabic and the likely breakdowns caused by the ideological and cultural differences between the Arab and the Western cultures from the point of view of an adult. However, children might be better readers according to Jill Paton Walsh who thinks that children's response to what they read is "fresh and sharp"(quoted in Oittinen, 2006: 89). In order to examine the effects of the three translations of *Robinson Crusoe* on Arab children, three Arabic renditions of the same text were included in three questionnaires in which 14 questions were asked concerning their expected cultural and ideological effects on their readership.

The questions were included in three appendices (A, B and C). Each appendix represents an Arabic version of the English text and was distributed to children (boys and girls) of different ages. A total of 227 children (120 boys and 107 girls) aged 14-16 years took part in the survey which was conducted in public, private and UNRWA schools in Ramallah District. The number of children who took part in answering the questions in each appendix was as follows: 71, 79, 77 in Appendices A, B, and C, respectively. Because the three Arabic versions were different, the three appendices were slightly different from each other. For instance, the word *kneel* used in the English text was rendered quite differently in the three

texts. In Appendix A, the word *kneel* was rendered asيَسْجُدُ , in Appendix B, as يَرْكَعُ and ينحني, in Appendix C. Moreover, the phrase a*s a token of being my slave forever* was also dealt with differently in the three appendices. In Appendix A, it was rendered as يريد أن يكون عبداً لي; in Appendix B, as يقسم لي على الولاء و الإخلاص, and in Appendix C, as يضع نفسه تحت إمرتي.

This chapter aims at testing the harmful effects of certain values on children and how the translation strategy might affect the children's understanding of the plot. It also aims at testing the appropriateness of some of the values presented in the original text to Arab children of different age groups from the children's points of view. The analysis of the findings is carried out through statistical analysis of the children's responses to the 14 questions. In this part, I am going to test whether:

a- The strategies of translation help the readers get the main ideas or mislead them.

b- Age is a determining factor in deciding the most appropriate translation strategies (additions, deletions, manipulations and changes) in the process of translation.

c- Gender plays a role in the way children comprehended texts

d- Children, like adults, can judge the appropriateness of the values.

4.1 Statistical analysis of the results and the Children's responses:

The three appendices examined two main criteria (personal data, and ideological and cultural factors embedded in the three texts). Each appendix included a number of statements. The Participants responded to

these statements with a nominal measure of *True* or *False* to express whether they agreed, or not, with the content of the statement. After the children had answered the questions, the findings were taken and compared with the children's responses to the same question in the other appendices to see the extent to which children of different age groups and sexes were influenced by the differences among the three renditions.

The children's responses to the first statement:

Statement One: (أول ما فكر فيه كروزو عندما رأى الهارب هو أن هناك إنساناً في خطر و يجب إنقاذه.)

(The first thing came to Crusoe's mind when he saw the pursued is that a human being is in danger and he should rescue him.)

Children varied widely in their responses to this statement in the three versions. Of the 71 child participants (of different sexes and ages) who answered the questions in Appendix A, 63.3% of them responded with *false* while only 36.7% responded with *true*. Therefore, most of the children believed that Crusoe had a reason for helping the pursued other than his good intentions. Likewise, the 79 children who responded to the same statement in Appendix C also seemed to be aware of Crusoe's real intention behind saving the poor man from *the savages*. Consequently, 61.3% of them responded with *false* while the figure for those who responded with *true* was only 38.7%.

However, the 77 participants who responded to the same statement in Appendix B appeared to be less aware of Crusoe's real intentions behind helping the pursued since their responses differed significantly from those

in Appendices A and C: about 65% of the children responded with *true* compared with the 35 % who answered with *false*. The findings here were quite the opposite to those of the previous two appendices. According to children, Crusoe's purpose behind helping the poor man was his good intentions and human attitude in Appendix B. The following table shows the distinctions in the children's responses to the first question.

Table (1): Children's responses to the first statement in the three appendices.

Appendix	Q1			
	No. Of children	True (%)	False (%)	Total (%)
A	71	36.7	63.3	100%
B	79	64.9	35.1	100%
C	77	38.7	61.3	100%

Moreover, the survey showed significant differences among different *age* groups and sexes in their responses to the first statement. For instance, younger children (14-year-old children) were most affected by what they read, then came the (15-year-old children) and the least affected were the 16-year-old children. Of the 32.4% of the 14-year-old participants in the first appendix, 15.5% responded with *true* compared with the 16.9% who responded with *false* to the same statement. However, the older participants were more able to recognize Crusoe's real intentions. Of the 32.4% of the 16-year old participants, only 8.5% of the children responded with *true* compared with the 23.9% who responded with *false* (i.e, they thought that Crusoe was after something else other than his mere intention of helping others). Similar findings appeared for the other two appendices in terms of age. All the figures of *age* distinctions among the three appendices are shown in the following table.

Table (2): the children's responses to the first statement according to *age*.

Appendix	No. of children	Q1						
		Class						
		8th grade (%)		9th grade (%)		10th grade (%)		Total (%)
		True (%)	False (%)	True (%)	False (%)	True (%)	False (%)	
A	71	15.5	16.9	12.7	22.5	8.5	23.9	100 %
B	79	28.5	10.4	15.6	15.6	20.8	9.1	100%
C	77	19.7	17.5	11.2	20.2	7.4	24	100%

According to *gender*, the survey showed that girls seemed to be more affected by what they read than boys since 21.1% of the *female* participants responded with *true* for the first statement compared with the 15.5% *male* participants who responded with *true* to the same statement in Appendix A. More girl participants thought that Crusoe helped the pursued because there was a human being in danger and he had to help him. However, an average of 39.5% of the *male* participants responded with *false* to the same statement while only 23.9% of the girls responded with *false* in the same Appendix. This means that boys thought that Crusoe's aim was not for good and that he had something else in mind. The figures for the same statement in Appendix C are similar to those of Appendix A showing that girls are more affected by what they read than boys.

The children's responses to the same statement in appendix B were widely distinct as most boys and girls responded with *true* asserting Defoe's ideology of presenting Crusoe as a good man who helped the pursued without asking for something in return. A total of 35% of the *male* participants responded with *true* while only 18.3% responded with *false*. Likewise, 29.8% of the *female* participants responded with *true* and only 16.9% answered with *false*. Owing to the fact that Crusoe's intention was

clearly stated in appendices A and C, the respondents were able to better decide whether Crusoe had good intentions, or not. However, in appendix B, they were misled by the deletion of his real intentions (he wanted a servant, a friend or companion).

The children's responses to the Second statement:

Statement Two: (لو كان عند كروزو رفاق و خدم, لفكر في إنقاذ الهارب أيضا.) (If Crusoe had had companions and servants, he would also have considered helping the pursued.)

The study revealed that, of the 71 who responded to the statement in Appendix A, 52.1% of the participants responded with *true* while an average of 47.9% answered with *false*. Close figures were also given to the same statement in Appendix C in which 53.2% responded with *true* and 46.8% responded with *false*. Therefore, most of the children did think that Crusoe would have helped the poor man if he had had friends and companions on the island. However, the percentages for the same statement in Appendix B were a bit different since 63.6% of the children answered with *true* compared with the 36.4% who responded with *false*. This meant that the 64% that responded with *true* believed in Crusoe's good intentions. The distinction among the three appendices is shown in table three.

Table (3): children's responses to the 2nd statement in the three appendices

Appendix	Q2			
	No. of sts.	True (%)	False (%)	Total (%)
A	71	52.1	47.9	100 (%
B	79	63.6	36.4	100%
C	77	53.2	46.8	100%

The averages in tables one and three answer my first hypothesis: whether the strategy of translation affects the children's comprehension of the text, or not. They unveiled that the strategy of translation is a determining factor in the children's understanding of the ideologies and values embedded in a text. Al-Rfai'i, by deleting Crusoe's real intentions behind helping the pursued in (Appendix B), intentionally or unintentionally misled children to think of Crusoe as a man with good intentions. However, the Committee's and Khashafa and Hussein's decision to preserve Crusoe's intentions for helping Friday is significant because it helped children better understand the character of Robinson.

According to *gender*, the findings showed that 24.4% of the girls responded with *true* compared with the 19.7% who responded with *false* to the second statement in Appendix A. According to most of the girl readers, Crusoe would have helped the poor man even if he had had companions and friends. However, the boy readers showed less influence as 26.8% responded with *true* and 28.1% responded with *false* which unveiled that most of the boys did not believe Crusoe's good intentions. The figures for the same statement in Appendices B and C showed the similar results. The *gender* distinctions that appeared in the children's responses to the second statement in the three appendices are shown in the following table.

Table (4): the Children's responses to the second statement according to *gender*.

Appendix	Q2				
	Male		Female		
	True (%)	False (%)	True (%)	False (%)	Total (%)
A	26.8	28.1	24.4	19.7	100%
B	23.5	20.7	31.2	15.6	100%
C	25.4	25.3	27.8	21.5	100%

According to age, the study of the children's responses to the second statement showed that younger and older children thought that Crusoe would have helped the poor man even if he had had companions. However, older children showed a bit more awareness in their responses than the younger ones. The figures for the children's responses to the second statement according to age are shown in Table Five.

Table (5): the children's answers to question 2 according to *age*

Appendix	Q2							
	Class							
	No. of sts.	8th grade		9th grade		10th grade		Total (%)
		True	false	True	False	True	False	
A	71	16.9	15.6	15.6	19.7	19.8	12.8	100%
B	79	23.4	15.6	18.2	12.9	22.1	7.8	100%
C	77	26.6	10.2	12.7	18.9	13.9	17.7	100%

Findings related to Statement Three:

Statement three: (لم يرد كروزو قتل المتوحشين لكنه اضطر إلى إطلاق النار.)

(Crusoe did not want to kill the two savages, but he was forced to shoot one of them.)

The findings showed that 80.3% of the participants responded with *true* while only 19.7% of them answered with *false* in Appendix A, which presented Crusoe as someone who would never kill unless he was obliged

to do so. Apparently, they were affected by the use of فوجدتني مضطرا إلى إطلاق النار أولا (*I was forced to shoot him*) that justified Crusoe's behavior of killing a human being. The word (مضطراً) was not even used in the ST. Therefore, its addition to the TT misguided them to sympathize with Crusoe.

The children's responses to the same statement in Appendix B were slightly different from those in Appendix A as 72.7% of them responded with *true*, while only 27.3% answered with *false*. Their responses were mainly affected by the use of وراح يركب سهماً ليطلقه *which* was a literal translation for the phrase used in the ST and justified. The figures for the participants who responded with *true* for the same statement in Appendix C were even higher in which 84.8 % of the participants responded with *true* compared with the 15.2% who answered with *false.* They believed that Crusoe had no intention of killing anybody without a justifiable reason. Their responses were affected by the use of حاول استخدام النشاب لقتلي which is an indirect sign of having an excuse to kill the savages despite the fact that they did not cause him any harm.

As for gender, the findings showed no significant distinctions among the two sexes in their responses to this statement as most of the male and female respondents agreed that Crusoe did not really want to kill the *savages*, but he was forced to do so. The only distinction was found in Appendix C in which 50% of the children responded with true, the other 50% of them responded with false because it explains that Crusoe is the one who started the fight and not the savages which explains that he was not forced to kill the man, but he had a previous intention to harm them.

The following table shows the distribution of the children's responses according to *gender*.

Table (6): Children's responses to the third statement according to *gender*

Appendix	Q3				
	Male		Female		
	True (%)	False (%)	True (%)	False (%)	Total (%)
A	43.6	11.3	36.6	8.5	100%
B	40.2	6.5	32.5	20.8	100%
C	25.3	25.3	27.8	21.6	100%

According to *age*, younger and older children were equally not able to detect Crusoe's actual reasons for killing the *savages* (the fact that Crusoe was trying to give himself an excuse for killing not only for protecting the pursued but also for protecting himself and his threatened sovereignty over the island). The following table shows the extent to which children of different ages were affected similarly and thought that he was obliged to shoot the savages.

Table (7): the children's answers to question three according to *age*.

Age → / Appendix ↓	Q 3						
	Class						
	8th grade (14-year old)		9th grade (15-year old)		10th grade (16-year old)		Total (%)
	True	False	True	False	True	False	
A	25.5	7.1	25.5	9.9	29.6	2.8	100%
B	28.6	20.8	20.8	10.4	23.4	6.5	100%
C	32.9	3.5	22.9	8.9	29.2	2.6	100%

Findings related to the fourth statement:

Statement Four**:** (خاف الهارب عند سماع صوت البندقية فلم يسبق له أن رأى واحدة)

(The pursued was terrified when he heard the shots since he had never seen a gun before.)

This statement presents the pursued as a *savage* who had never seen a gun before. It is a clear depiction of Crusoe's superiority to the pursued and the way he underestimated him. The children's responses to this statement also varied widely among the three appendices since 57.7% responded with *true* while 42.3% responded with *false* in Appendix A. Similarly, 54.5% responded with *true* while 45.5% responded with *false* in Appendix B. In Appendix C, the percentages were quite different since 68.4% responded with *true* to the statement (the pursued was terrified and that he had never seen a gun before) compared with the 31.4% who responded with *false*. Most children believed that the pursued is a primitive person who had never seen a gun before. They were not feeling superior and would not look down to a person even if the text said so.

Furthermore, the children's responses varied widely according to *age* as older children responded with *false* for the statement. They were more aware of the ideological implications hidden in the text. Therefore, they did not accept the stereotype of the *primitive Indian savages* who never saw a gun and panicked by the sound of the shots. Nevertheless, they were not able to show this kind of awareness in Appendix C in which 24.1% of the child participants responded with *true*, while a small percentage of 7.6% of them responded with *false*. Even older children were not always able to

elicit the ideas of superiority and racism. The following table shows the children's responses to the fourth statement according to *age*.

Table (8): the children's responses to the fourth statement according to *age*.

Age	Q 4						
	8th grade (14-year old)		9th grade (15-year old)		10th grade (16-year old)		Total (%)
Appendix	True	False	True	False	True	False	
A	12.7	19.7	18.3	16.9	12.7	19.7	100%
B	24.7	14.2	20.8	10.4	9.1	20.8	100%
C	22.8	13.9	21.5	10.1	24.1	7.6	100%

Findings related to statements five and six:

Statement five: **(ما قام به كروزو عمل إنساني.)**

(Crusoe's behavior was humane.)

Statement six: (ما قام به كروزو عمل بطولي.)

(Crusoe's behavior was heroic.)

In Appendix A, about 57.7% of the children responded with *true* to statement five (i.e, they believed that what Crusoe did was humane), while 42.3% of them did not agree. In the same context and in the same appendix, about 73.2% of the participants thought that what Crusoe did was heroic. In other words, humanity was not linked with heroism (i.e., according to a large percentage of the respondents what Crusoe did was heroic, but not necessarily humane). Only 26.8% of them did not believe that Crusoe was a hero.

In Appendix B, 80.5% of the children answered with *true* to the same statement which means that they thought that what Crusoe did was

humane. Only 19.5% of them answered with *false*. About 74% of the children thought that what Crusoe did was heroic while only 26% of them thought it was not. The results for the same statement in Appendix C were also similar as 83.5% of the students thought that what Crusoe did was humane and only 16.5% thought that what he did was not humane. For the sixth statement, about 74.7% of the children agreed that Crusoe's behavior was heroic, while only 25.3% did not agree. Their responses largely depended on the content present in the original and preserved in the target text (Crusoe is a brave savior which makes him superior to the pursued. Most of them responded with *true* as they were affected by the detailed description Crusoe gives and the translators render literally.

Furthermore, the children's responses varied widely according to *gender* and *age.* Most of the children responded with *true* to both statements. However, boys appeared to be more affected, especially when Crusoe was described as a hero (in the sixth statement) since a very high percentage (43.7%) of the boy respondents answered with *true* compared to the small percentage (11.2%) who answered with *false*. Compared to the girl participants, the figures for the boy participants who thought that what Crusoe did was heroic were much higher in the three appendices. However, their responses to statement five did not show any significant distinctions as 28.1% of them thought that what he did was humane and 26.8% thought it was not humane, affected by the fact that he killed a human being to rescue someone and took him as a servant which raised the question of which is better to live in slavery or to die free. For girl participants, most girls thought that what Crusoe did was both humane and heroic.

For the distinctions in terms of *age*, most of the older children thought that what Crusoe did was not humane. Nevertheless, even the older ones were not aware of the real intentions when it came to the concept of heroism as most of the 14-16 year-old children thought that what Crusoe did was heroic regardless of it being humane, or not. All the figures and percentages related to the fifth and sixth statements in Appendix A are shown in the following table.

Table (9): the Children's responses to questions five and six according to *gender* and *age* in Appendix A

Appendix A		Q5		Q6	
		True (%)	False (%)	True (%)	False (%)
Gender	Male	28.1	26.8	43.7	11.2
	Female	29.6	15.5	29.6	15.5
Grade	8th grade	23.9	8.5	23.9	8.5
	9th grade	21.1	14.1	26.8	8.5
	10th grade	12.7	19.7	22.5	9.8

According to Appendix B, the percentages were quite different since the figures are higher for the participants who thought that what Crusoe did was both humane and heroic. Compared to the 28.1% male participants who responded with *true* to statement five in Appendix A, a very high percentage (42.9%) of the participants for the same statement in Appendix B thought that what Crusoe did was humane. However, the higher figures for the two statements in this appendix were due to the fact that Crusoe's intention behind helping the poor man was deleted from this version, and so the participants were not told that there was a reason for Crusoe helping the pursued.

Apparently, older children showed more awareness than younger ones in their responses to both statements as most of them believed that what Crusoe did was neither humane nor heroic. The results for Appendix

C were very close to those of A since the intention was stated clarifying to the children that Crusoe had some hidden reasons for helping the man that were not humane or heroic. Most of the participants agreed that what Crusoe had done was both humane and heroic regardless of the fact he said that he wanted a companion, servant, or a friend. The findings for the *gender* and *age* distinctions are shown in the following table.

Table (10): the children's' responses to statements five and six according to *gender* and *age* in Appendix B.

Appendix B		Q 5		Q 6	
		True (%)	False (%)	True (%)	False (%)
Gender	male	42.9	10.3	40.3	12.9
	female	37.6	9.2	33.8	12.9
Grade	8th grade	32.5	6.5	28.6	10.4
	9th grade	24.6	6.5	23.4	7.8
	10th grade	23.4	6.5	22.1	7.8

Findings related to statement Seven:

Question seven:(أنقذ كروزو الهارب دون أن يطلب مقابل.)

(Crusoe rescued the pursued without asking for something in return.)

A total of 52.1% of the participants in Appendix A responded with *true* while 47.9 of them responded with *false*. This means that the 52% believed that Crusoe helped the pursued without asking for anything in return while those who responded with *false* thought that Crusoe was up to something when he rescued the pursued (which is true according to the text). The results for the same question in Appendix B were quite different since 80.5% of the students responded with *true* while only 19.5% of them answered with *false*. Most participants believed that Crusoe did not have any personal benefits from helping the poor man, which means that his ideology of being the courageous savior was enhanced by the deletion of

his intention (he wanted a servant or companion) from the TT. The results for the same statement in Appendix C were similar to those in Appendix A. Of the 79 who participated in this Appendix, about 57% of them responded with *true* while only 43% of them answered with *false* although his intention was stated for helping the man.

As stated earlier, older children often show more awareness of Crusoe's real intentions than younger ones. This enhances the hypothesis that *age* is a determining factor in the translation of children's literature. However, the deletion of Crusoe's reason for helping the pursued misguided older and younger children similarly to believe that Crusoe rescued the poor man without asking for something in return. The following table shows the distribution of the children's answers to question seven according to *age*.

Table (11): the children's responses to statement 7 according to *age*.

Aappendix	Q 7						
	Grade						
	8th grade		9th grade		10th grade		Total (%)
	True	false	True	false	true	false	
A	23.9	8.6	15.5	19.7	12.6	19.7	100%
B	29.9	9.1	28.5	2.6	22.1	7.8	100%
C	30.4	6.4	13.9	17.7	12.7	19	100%

Results related to question eight:

Question eight:.(انحنى، ركع، سجد) الهارب تعبيراً عن شكره وامتنانه (The pursued *knelt* as a sign of gratitude and thanking.)

As a token of gratitude and thanking, the pursued *knelt* to Crusoe in the original text. The word *knelt* was rendered differently in the three Arabic translations, and thus, the question differs in the three appendices.

In Appendix A, the word *knelt* was rendered as سجد *(sajada*), while in Appendix B, the word ركع *(raka'a)* was used, and in Appendix C, the word *knelt* was modified into the context of *bowing* with the use of the word انحنى *(inħana).* The three equivalents show the distinctions between the Muslim Arab culture and the western cultures because the use of يَرْكَعُ ويَسْجُدُ in the context of thanking to a human being gives rise to matters of acceptability and appropriateness.

The study showed that when the word يَسْجُدُ is used in Appendix A, fewer children accepted the idea of the pursued *kneeling* (as in prayers) to a human being. Therefore, only 52.1% of the children responded with *true* in Appendix A, while 47.9% responded with *false*. In appendix B, in which the word ركع is used instead of سجد, a higher percentage (80.5%) of the children answered with *true* while only 19.5% of them answered with *false*. Owing to the fact that the word ركع is less extreme in the context of thanking than that ofسجد, more children agreed with the statement. In Appendix C, with the use of the word انحنى, 84.8% of the children responded with *true* while only 15.2% of them answered with *false*. Because the word *knelt* is modified into انحنى *(bowed)*, a more appropriate equivalent to Arab Muslim readers, a higher percentage of the participants thought that it was *true* that the poor man bowed.

According to *age*, there were no significant differences between the three age groups as they all seem to accept the use of انحنى more than the use of the two other verbs since more respondents of different sexes and ages responded with *true* when the verb ينحني was used. The following table shows the differences between the three age groups in their responses to question eight.

Table (12): the Children's answers to question 8 according to *age*.

Appendix	Q 8						
	Grade						
	8th grade		9th grade		10th grade		Total (%)
	True	false	True	false	true	false	
A	21.1	11.2	22.5	12.7	23.9	8.6	100%
B	29.9	.1	24.7	6.4	29.8	9.1	100%
C	31.6	5.1	24.1	7.6	29.1	2.5	100%

Findings related to statement nine:

Question nine: (عندما سجد الهارب اعتقد كروزو أنه الهارب يريد أن يصبح عبدا له.)

(When the pursued *knelt*, Crusoe thought he wanted to be his slave.)

About 71.8% of the children responded with *true* while only 28.2% of them responded with *false* in Appendix A. It was presented in the TT and the children responded depending on the content. As children, they were not able to judge the inappropriateness of its use. Their answers depended on the description of the pursued putting his head on the ground and setting Crusoe's foot on it. In this version, Crusoe stated that kneeling is a token of being his slave. In Appendix B, 37.7% of the children responded with *true* while 62.3% responded with *false.* They did not think that the pursued wanted to be a slave since the word slave was modified to the context of loyalty and faithfulness which does not necessarily imply slavery. It follows that the translator's decision to use كأنه يقسم له على الولاء و الإخلاص instead of يريد أن يصبح عبداً له (he *wanted to be a slave*) was a better strategy than preserving the context of servitude and slavery. In Appendix C, 54.6% responded with *true* while 45.4% answered with affected by the use of يضع نفسه تحت إمرتي. All the figures for statement nine are showed in the following table.

Table (13): Children's reactions to statement 9 in the three appendices.

Appendix	Q9			
	No. of sts.	true (%)	False (%)	Total (%)
A	71	71.8%	28.2%	100 (%)
B	79	37.7%	62.3%	100%
C	77	54.6%	45.4%	100%

According to *age* and *gender*, older, younger, male and female children were negatively affected by the way translators dealt with the text. Due to this there were no significant differences among them in their responses to this statement.

Findings related to statement ten:

Statement ten : (عندما سجد/ركع الهارب, اعتقد كروزو أن الهارب يقسم له على الولاء الإخلاص).

(When the pursued knelt, Crusoe thought that he swears to be faithful and loyal to him.)

In Appendix A, 59.2% responded with since the use of *as a token of being my slave forever* implies loyalty. A total of 40.8% of them responded with false. In Appendix B, 87% of the respondents answered with *true* while only 13% of them responded with *false*. Most participants accepted the idea of the poor man being loyal, rather than a slave to Crusoe. In appendix C, 50.6% of the children answered with *true* while 49.4% answered with *false* due to the use يضع نفسه تحت إمرتي which was less acceptable than كأنه يقسم لي على الولاء و الإخلاص. According to age, the distinctions are similar to those of the previous questions. Older readers showed more awareness of the ideological implication of the text than younger ones.

Table (14): Children's reactions to statement 9 in the three appendices.

Appendix	Q10			
	No. of sts.	true (%)	False (%)	total (%)
A	71	59.2%	40.8%	100%
B	79	87%	13%	100%
C	77	50.6%	49.4%	100%

Results related to question eleven:

Question eleven:.رفض كروزو أن يذل الهارب

(Crusoe refused to humiliate the pursued.)

The children's responses to this question depended largely on how Crusoe is presented in the three translations. For instance, 76.1% of the children in Appendix A responded with *true* (i.e, they believed that Crusoe refused to humiliate the poor man). Only 23.9% of them thought that he intended to humiliate the pursued. Likewise, about 79.2% of the participants in Appendix B responded with *true* and only 20.8%of them answered with *false*, which means that a large percentage of them were not aware of the bad treatment the poor man received from Crusoe. In appendix C, 78.5% answered with *true* while 21.5 answered with *false*. Consequently, most of the children were negatively affected by what they read.

According to *gender*, readers of both sexes were affected similarly by the way Crusoe described himself as the good savior and the way he treated him. In Appendix A, a total of 38% of the male participants responded with *true* while 16.9% of them responded with *false*. A very small percentage of them thought that Crusoe really intended to humiliate the poor man. Likewise, 38% of the female respondents responded with

true compared to the 7.1% who responded with *false*. Similar percentages are *true* for the other two appendices. Therefore, most of them agreed that he refused to humiliate the poor man although he described the pursued as his servant and slave. According to *age*, even older and younger children were similarly affected by the way Crusoe described his treatment of the pursued. Most of them agreed that he refused to humiliate him although he allowed him to *kneel*. Therefore, the depiction of the pursued as the slave and Crusoe as the master is enhanced in the Arabic translations. Following are the children's responses to statement eleven according to *age*.

Table (15): Children's responses to statement eleven according to *age*.

Appendix	Q 11						
	Grade						
	8th grade		9th grade		10th grade		
	True	False	True	False	True	False	Total (%)
A	23.9	8.5	26.8	8.5	25.3	7	100%
B	31.2	7.8	27.3	3.9	20.7	9.1	100%
C	30.4	6.3	25.3	6.3	22.8	8.9	100%

Results related to question twelve

Question twelve: لم يسمح كروزو للهارب بالركوع أو السجود.

(Crusoe did not allow the pursued to kneel.)

The study showed slight distinctions in the children's responses to this statement: 29.6% of the participants in Appendix A answered with *true* while 70.4% responded with *false*. Moreover, the responses for the same statement in Appendix B were as follows: 22.1% responded with *true* while 77.9% answered with *false*. For Appendix C, 21.5% responded with *true* and 78.5% responded with *false*. This means that children showed much awareness to Crusoe's real intentions in their responses to this statement.

According to *age*, as stated previously, older children were much aware of what they read and so they showed awareness in their responses while younger ones showed less awareness in their readings and responses. The results are shown in the following table:

Table (16): Children's responses to statement 11 according to *age.*

Appendix	Q 12						
	Grade						
	8th grade		9th grade		10th grade		Total (%)
	True	false	True	False	True	False	
A	15.5	16.9	7	25.4	7.2	28	100%
B	9.1	30	9.3	20.9	3.4	27.3	100%
C	13.9	22.8	5.1	26.6	2.5	29.1	100%

The children's responses to the rest of the questions were different from each other in the three appendices since the Arabic renditions of the original text are different. Therefore, the results of each Appendix will be dealt with individually, and they will not be compared to each other but will be dealt with in terms of acceptance and appropriateness to its child readers.

Results related to question thirteen:

Questions thirteen and fourteen are primarily related to the children's acceptability of the ideas presented in the text.

Statement Thirteen: (ركوع الهارب لكروزو مقبول فقد أنقذ حياته.)

(The kneeling of the pursued to Crusoe is acceptable because Crusoe saved his life.)

In the three appendices, kneeling as a sign of gratitude was not acceptable by most children as 37.4% of them believed that kneeling to a

human being is not accepted even if that human being saves one's life. About 62.6% responded with *false* in Appendix A. Likewise, about 38.2% responded with *true* while 61.8% responded with *false* in Appendix B. In Appendix C, about 36.7% of the participants responded with *true* while 63.3% responded with *false,* which means most of the Arab children saw that it was neither appropriate nor acceptable for the pursued to kneel to Crusoe. The following table shows the distribution of the children's answers to question thirteen according to *age* in which the younger children were less aware of the inappropriateness of kneeling to a human being than the older ones who show much more awareness to the fact that it is not accepted in an Arab Muslim culture.

Table (17): the children's responses to statement 13 according to *age.*

Appendix	Q 13						
	Grade						
	8th grade		9th grade		10th grade		Total (%)
	True	false	true	False	True	False	
A	22.5	9.9	12.7	22.5	8.5	23.9	100%
B	28.6	10.4	9.1	22.1	6.5	23.4	100%
C	19.9	17.7	8.9	22.8	8.9	22.8	100%

Results related to statement Fourteen:

Question fourteen: **سجود الهارب و قسمه على الولاء لا يعني أنه يريد أن يكون عبداً لكروزو.**

(The kneeling does not mean that the pursued wants to be a slave to Crusoe.)

According to most of the children, the kneeling of the pursued did not mean that he wanted to be Crusoe's slave. The survey showed that

64.8% of the children in Appendix A responded with *true*, while only 35.2% of the respondents answered with *false*. Even the children who responded with *false* were affected by the Arabic rendition of the word *slave* literally into يريد أن يكون عبداً لي. From the Arabic translation, they understood that the pursued wanted to be a slave. On the other hand, 70.1% of the students responded with *true* while only 29.9% of them responded with *false* in Appendix B. Likewise, in Appendix C, 69.9% of the students responded with *true* while only 30.4% responded with false due to the rendition of the text intoيضع نفسه تحت إمرتي instead of the use يكون عبداً لي. According to age, the results indicated that *age* was a determining factor in the way the children responded to the different renditions of the text. A large percentage of older children responded with *true* while younger children responded with *false* (i.e., older children did not interpret the kneeling as a token of the pursued's desire to be a slave to Crusoe as Crusoe stated in the original text. They were able to detect Crusoe's feeling of superiority he was trying to pass to the readers. Therefore, they disagreed with the statement. The children's responses according to *age* are as follows:

Table (18): the distribution of children's answers to question 14 according to *age*.

Appendix	Q 14						
	Grade						
	8th grade		9th grade		10th grade		Total (%)
	True	False	True	False	True	False	
A	16.9	15.5	22.5	12.7	25.4	7	100%
B	27.4	11.7	23.4	7.8	**27.3**	10.4	100%
C	20.1	12.7	22.8	8.9	22.7	8.8	100%

4.2 Discussion of the Findings:

4.2.1 Discussion of the findings related to the first question:

Does the strategy of translation affect children's perception of the text?

The study revealed that the translators' decision to modify the text through deletions, additions and adjustments in the TT played a significant role in the children's reception of the text. For instance, modifying the word *kneel* into the context of *bowing* to express gratitude and thanking by the Committee of translators is a good example on how they managed to make the text more appropriate for the target Arab readership. Their decision to use the word ينحني instead of يَسْجُدُ or يَرْكَعُ in Appendix C is wise and successful and it affected, to a great extent, the children's responses to the statements as more children agreed that he bowed as sign of gratitude.

When the word *knelt* was rendered as يَسْجُدُ in Khashafa and Hussein's translation, children tended to be more cautious in their responses, especially older ones, although the Arab rendition stated explicitly in the text that the pursued *knelt* (سجد) to Crusoe. The wordيَسْجُدُ violates the target readers' expectations because *kneeling* can only be to Allah according to Arab-Muslim readership; otherwise, it is considered a sign of servitude and subjection. Moreover, children themselves showed their rejection of the use of words like يَسْجُدُ and يَرْكَعُ in their responses to statements thirteen and fourteen when they were asked about their personal opinions of *kneeling* to express one's gratitude.

Similarly, adjusting the phrase *as a token of being my slave forever* intoكأنه يقسم لي على الولاء والإخلاص in Appendix B (ar-Rafi'i's version) is also

a wise decision since a large number of children accepted its use by responding with *true* to statements ten and fourteen in which they expressed their rejection of using the word *slave* to describe the pursued. When the phrase was rendered as يريد أن يصبح عبداً لي and يضع نفسه تحت إمرتي, fewer children agreed because their religious and cultural values dictate that slavery and subjection can never be to a human being. Hence, adjusting the texts that involve clashes between the religious and cultural values to a more appropriate cultural equivalent is recommended in children's literature. (Hoilman, 1980: 11).

Modifications on the *Robinson Crusoe* are not all good news because it presents racism and superiority of Crusoe over Xury and Friday. In this context, deleting and preserving elements of the text should be conducted with great awareness to the values that the translator desires to pass to his target readers and not in accordance with the source writer's ideologies. However, ar-Rafi's attempt to delete Crusoe's real intentions behind helping the pursued from the target text *it is the time to get myself a servant, friend or companion* did not help the target readers understand the text. On the contrary, it misguided children to think that Crusoe is a hero who helped without asking for anything in return.

Ar-Rafi'i, by deleting Crusoe's intentions for helping the pursued, helped Defoe pass his hidden ideology of Crusoe the savior and superior to Arab readers. In this context, Shammas (2004: 33) warns that translated children's literature might present such harmful foreign ideologies to Arab children if it is not selected, evaluated and censored carefully.

Moreover, ar-Rafi's deletion of Crusoe's intentions in Appendix B affected the children's responses to most of the statements. It misguided children to think that Crusoe has good intentions behind helping the pursued. It also made children assume that if Crusoe had had companions and servants, he would also have helped the pursued. The results for this statement in ar-Rafi'i's translation were significantly different from those in Khashafa's and the Committee's renditions (Appendices A and C) in which Crusoe's real intentions were retained. The children were able to identify very well with Crusoe's ideology and racist character.

The findings of the children's responses in Appendices A and C support al-Hadeedi's hypothesis that racial attitudes and behaviors should be preserved to show that the character is racist and to evoke the feelings against the racial behaviors (1967: 286). With the previous exception, all the literature that invokes racial discrimination should be rejected and censored through high selectivity, purification and censorship of the author's ideology Fornalczyk (2007). It follows that, the decision whether to conserve, omit or adapt the values and ideologies introduced in the ST is usually taken by the translator and the publisher in accordance with what fits their target readers (Hagfors, 2003).

It is the translator's job to first see whether s/he is going to make changes in the text, delete, add, modify the text, or not, taking the children's socio-cultural environment into account since adjustments do not always work for the sake of the readers. Moreover, the translator should be consistent in her/his choices. If his/her purpose is to present Crusoe as a racist, all the racial items should be retained to evoke the feelings of hatred against him. However, if the purpose is to introduce the themes of

adventure and struggle against nature, racial elements should be eliminated and focus should be on the theme of adventure for didactic reasons.

4.2.2 Discussions of the findings related to the second question:

Does age play a significant role in the translation of children's literature?

The study revealed that children, in general, were not able to elicit the ideologies presented in the ST. Children of different ages were not able to identify well with Crusoe's racist character in the novel which, in turn, made them unable to recognize his real intentions. For instance, both older and younger children were misguided by the deletion of Crusoe's real intention which made them think that he helped the pursued without asking for something in return and that he would have helped the poor man even if he had had companions and servants. Moreover, most of the children were not able to elicit Crusoe's feeling of superiority and his attempt to present Friday as the primitive Indian slave who never saw a gun.

However, older children were able to better understand the hidden ideologies in the text which supports Lander's assumption that what is at the grasp of the older children is not usually at the grasp of the younger children (2001: 107). Despite the fact that Crusoe stated his intention clearly at the beginning of the text (*now it is the time to get myself a servant, a friend or a companion*), the 14-year-old children thought that Crusoe had good intentions for helping the poor man. Consequently, 16-year-old children are better readers of the adults' literature adapted to children's literature than the 14-year-old readers. They, like adults, are more able to analyze Crusoe's behaviors and even evaluate them. Due to this finding, age appears to be a determining factor in the translation of

children's literature and that the age group of the readers should be taken into account in the adaptation of adult's foreign literature into Arab children's literature.

Because children's books should be read at the right "age and stage"(Huck, 1987: 33), children, especially younger ones, were not able to comprehend the ideologies in the text well because it was intended for the adults (i.e., it is above younger children's level of perception). Therefore, texts intended for younger children should go through more changes such as simplification, modifications, omissions and additions than those intended for older children. In support of this, Arizpe (2007) assumes that as the target age increases, so translators stop to modify the text and make changes because children become more and more able to deal with the foreignness of the text, to tolerate and accept it.

Augilera (2008) says that children of different ages have different intellectual capabilities, related to the knowledge of their target culture. They are important in the way they interpret the text they read in light of the existing knowledge. If the translator wants her/his text to be truly understood by young readers, s/he should make the necessary changes even if the change implies a change in register. The translator of children's literature should keep these criteria in mind in the act of translation since foreign values might cause a challenge to the translator of children's literature, and thus, cause breakdowns in children's perception of the values presented to them.

4.2.3 Discussion of the findings related to the third question:

Does gender affect the children's comprehension of the text?

The question of whether girls and boys read differently is a crucial one in children's literature because they have different reading preferences and interests (Sax, 2002). Sax believes that girls like to read short and long stories while boys like to read about real events and give realistic explanations of them. Quoted in the previous source, Oakhill and Petrides believe that children's interest in the text affects to a great extent their comprehension and responses to it. Owing to this, girls appeared to be a little more affected in their responses to the statements concerning Crusoe's behaviors. For instance, they showed less awareness to Crusoe's real intentions behind helping the pursued than boys (i.e., most of the girls agreed that the first thing came to Crusoe's mind was that there was a human being in danger and that he had to help him).

Boys thought of Crusoe's reason for helping the pursued more realistically than girls who thought of it from a humanitarian point of view. According to them, Crusoe helped the man because he thought it was his duty to rescue him. The idea of girls being more affected than boys is enhanced by their responses to the second statement in which most girls thought that Crusoe would have helped the poor man even if he had had friends and servants. Girls, who like to read fiction, depended on how human beings should act in certain situations, while boys, who like to read nonfiction, relied on how a hero should act in his adventures.

However, boys appeared to be more affected by what they read than girls in their responses to statement six in which Crusoe's action was

described as heroic. Because boys like to read about heroes and their adventures, they considered Crusoe a hero for what he did to rescue the pursued regardless of the presence of his actual reasons. Stauffer (2007), in her article ***Developing Children's Interest in Reading*** believes that boys preferred books about physical ability, self-control, independence, heroism, loyalty, adventure, "being honest, straightforward, open, and trustworthy" and winning admiration, while girls had different preferences and interests.

Based on the previous discussion, strategies of translation, age group and gender are all determining factors in the children's perception of a text. Not only do they affect the children's understanding of the text itself, they also give rise to issues of acceptability concerning the ideologies presented in *Robinson Crusoe*, in specific, and in translated children's literature, in general. The results of the study survey revealed that:

1. Children were most affected by the translation strategy obtained by the translator. The translators' decision to preserve, add or omit certain items was not always successful since it misguided children to draw false conclusions about the characters and the course of action. For instance, the omission of Crusoe's intentions affected the children's negatively. However, Khashafa and the Committee's decision to preserve his real intentions was better since it helped children identify well with Crusoe's character and real ideologies.

2. Age appeared to be a determining factor in translated children's literature, particularly when the text is originally intended for adults. Children, in general, were not aware of the ideologies embedded in the text, and therefore, were not able to deal with them. However,

younger children showed less awareness of such ideologies than older ones. Moreover, older children were able to judge the appropriateness of the ideologies presented in the text more than younger ones.

3. Like age, gender appeared to also be significant in translating for children. Girls seemed to be more influenced than boys in their perception of the unacceptable foreign values presented in the text. This is due to the fact that girl and boy readers have different reading preferences and interests.

Chapter V

Conclusions and Recommendations:

This study aimed at testing the appropriateness of some of the translations of foreign texts presented to Arab children. In chapter three, three different translations of *Robinson Crusoe* were analyzed in an interdisciplinary manner to find out the different strategies (modifications, changes, omissions and additions) employed by the translators in rendering the cultural and ideological values into Arabic, the motivations behind such strategies and whether these were successful, or not. In chapter four, samples of the three different renditions of *Robinson Crusoe* were tested to see whether the strategies employed in translating the text actually affected the children's perception of the negative values presented in it, or not. Some of the ideological and cultural values were also tested for appropriateness and acceptability to Arab-Muslim children of different ages and sexes. Moreover, the findings of the study were discussed and analyzed in light of the questionnaire results to draw the conclusions about the translations of *Robinson Crusoe* in specific, and about the children's literature translated into Arabic, in general. In this chapter, the researcher concludes with her conclusions and recommendations concerning the translation of children's literature.

5.1 Conclusions:

Children's literature in the Arab world reflects the Arab and Islamic cultural and ideological values that are different from those of the literatures of foreign cultures. It belongs to both the literary and the social systems as it serves as a tool for both pleasure and education. Therefore,

the way we write for Arab children determines, to a great extent, the way we translate for them. Moreover, the image of the child reader in the Arab world is the focus in both writing and translating children's literature. This image is different from one culture to another and determines our choice of the books to be presented to children through translation. Our choice should be determined by the origin of the book, the ideas and themes it contains and how well it fits the needs and interests of its target Arab readership. Therefore, any literature entering the system of Arab children's literature should be subject to the ideological and cultural constraints that govern it and the strong orientation of Arab children's literature toward didactics and education, which explains the reason why modifications, omissions and additions sometimes take place.

Having examined thoroughly the translations included in this study, and the survey's findings, the researcher draws the following conclusions.

1. Defoe's *Robinson Crusoe* is loaded with ideological and cultural values that are not only far from the Arab culture, but might also distort the Arab children's way of thinking in many aspects. Therefore, the very first problem with the translation of this text is selectivity. Regardless of the harmful effects embedded in this novel, it was selected to be part of the Arabic children's literary system and to be read and enjoyed by Arab children. The three translations of *Robinson Crusoe* tend to be almost literal in the way they dealt with the text. They made a few changes on the ST that did not actually affect the main plot, or the ideologies introduced in the original text.

2. Moreover, none of the three translators provided a preface

introducing the text, the themes, the characters or the harmful ideologies embedded in the text. The child as a reader has the right to know all these because some writers appear to be biased and attempt to pass their values to their readers. In the case of *Robinson Crusoe,* Arab children needed to know that the hero they were reading about had certain colonial purposes and that all the descriptions he was given were in an attempt to present his superiority and mastery on the island. The translator's role is, thus, extremely significant in this respect as s/he becomes visible by introducing her/his readers to the text.

3. As the present study has shown, Arab translators of *Robinson Crusoe* tried to employ different strategies (modifications, deletions, additions and changes) in an attempt to bring the English text closer to its target Arab children.

4. The study has also revealed that the three translators' attempts to adjust the text and make it fit into the Arab culture were not always successful as there were unnecessary changes that worked for the sake of the original writer's ideology, rather than that of the target readers. For example, preserving the reference to taboo drinks and foods in Islam like *rum, punch and pork* by transliterating and rendering them as بنش, الرم, لحم الخنزير was not an appropriate choice from the side of the Committee of Translators and ar-Rafi'i. However, Khashafa and Hussein were more aware of their religious aspect and rendered them using generic forms as المشروبات or عصير العنبin specific to avoid any questioning of such drinks.

5. The survey has proved that the strategies of translation affected to a great extent the children's perception of the text and characters. For instance, having preserved Crusoe's intentions, Khashafa and the Committee' of Translators helped their readership largely to better judge Crusoe's feeling of superiority and to identify well with his racist character.

6. The study has also unveiled that the child age group is of great significance to the right understanding of a text originally intended for adults. The survey findings indicated that, although the age groups are close, not all children were able to deal with the ideas and themes presented in *Robinson Crusoe*. Most children were affected negatively by the text itself, but younger children were more affected than older ones. Furthermore, it seems that the children's needs and level of development were not taken into account in the translation of *Robinson Crusoe.*

7. Finally, it has been revealed that gender is an important factor in children's literature. Boy and girl child readers have different reading interests and preferences which affected their responses to the statements. Because boy readers like to read about heroes, they considered Crusoe a hero and did not agree with the statement that he intentionally killed the Indian *savage*. Girls, on the other hand, agreed that what Crusoe did was humane due to the assumption that they like to read fiction.

5.3 Recommendations:

Based on the previous conclusions, the researcher ends her study with the following recommendations that she hopes will help the translators of children's literature provide Arab children with the best works of world literature with no worries that they might affect them negatively:

1. The translators of children's literature are people who are not members of the target group, and thus, have a limited knowledge and understanding of their audience. Hence, translators of children's literature should have access to the Arab children's literature and the dynamics of writing for children. This will help them better select and render the most suitable foreign texts that add to the children's experiences, rather than harm them.

2. Translators should be aware of the differences among the Arab and the foreign cultural, social and ideological systems and try to take these into consideration through the act of translation. They should have intercultural competence of both cultures.

3. The very first decision any translator should make is the selectivity of the texts to be presented to Arab children which should be restricted to those that do not in any way violate the ideological, religious and cultural values and norms of writing for children in the Arabic literary system.

4. Children's literature entering the Arabic children's system should be constantly evaluated, revised and censored to match the children's cultural and religious values.

5. Translators should be able to decide on the most effective strategies of translation that will help reduce the gap between the source and the target cultures, rather than obscure it through employing inadequate strategies of translation. Translation strategies include omissions, additions, adjustments, abridgements, manipulations, simplifications or even conservation. Therefore, if the translators choose not to modify a text containing the themes of racism and superiority of one race over the others in order to evoke feelings against racism, they are recommended to provide prefaces for the author, the characters and the text itself. In the preface, the hidden, dangerous themes and ideologies are unveiled to warn the children of their dangerous effects because the children should know what is going on while reading. The preface should also explain to children if the entire text was rendered, or if the text was abridged.

6. Translated children's texts should be purified of any cultural, religious and ideological violations of the target culture through translational dynamics that the translator and the publisher find suitable for dealing with the text keeping in mind that the text should be manipulated as little as possible to contribute in a significant way to the educational and entertaining purposes of the Arab children's literature.

7. Because the image of the child reader is very important in the translation of children's literature and children's books are categorized by their young readers, the age group of the child readers should also be taken into account in translation since older and younger children differ in their cognitive abilities, which affects their

perception and interpretation of any text, especially those transferred form adults' literature. Moreover, it is not possible to reach all children through the same text because each age group has its particular requirements.

8. A text for older children, teenagers and adolescents can be manipulated as little as possible taking into account that even these might be negatively affected by the ideologies presented to them because even adults' literature undergoes changes when there are values that might distort the readers. However, the same text might undergo more changes, deletions, additions and modifications if it is intended for little children. Besides, there should also be modifications on the illustrations in translating for little children and even older ones if the pictures are inappropriate or do not make sense to the Arab children.

9. Based on the assumption that girls and boy have different reading interests and preferences which affect their comprehension and absorption of certain ideologies in the text, the gender of the target readers should be taken into consideration in transferring texts from world literature into Arab children's literature because boys and girls have different reading preferences and interests.

10. Finally, it should be emphasized that further research in translated children's literature is needed. The researcher has noted that very little has been written about the theoretical aspect of translating children's literature into Arabic and the constraints that govern any literature entering the Arab children's literature. Moreover, further

research on the translation of picture books and intertexual references in children's literature is needed.

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Appendices

Appendix 1:

It came now very warmly upon my thoughts, and indeed irresistibly, that now was the time to get me a servant and perhaps a companion, or assistant; and that I was called plainly by Providence to save this poor creature's life; I immediately ran down the ladders with all possible expedition, fetched my two guns, for they were both but at the foot of the ladders, as I observed above; and getting up again, with the same haste, to the top of the hill, I crossed towards the sea; and having a very short cut, and all down hill, clapped myself in the way between the pursuers and the pursued, helloing aloud to him that fled, who, looking back, was at first perhaps as much frightened at me as at them; but I beckoned with my hands to him to come back, and in the mean time I slowly advanced towards the two that followed; then rushing at one upon the foremost, I knocked him down with the stock of my piece; I was loath to fire, because I would not have the rest hear; though at that distance, it would not have been easily heard; and being out of sight of the smoke too, they would not have easily known what to make of it. Having knocked this fellow down, the other who pursued him stopped, as if he had been frightened; and I advanced apace towards him; but as I came nearer, I perceived presently he had a bow and arrow, and was fitting it to shoot at him first; which I did, and killed him at the first shoot. The poor savage who fled, but had stopped, though he saw both his enemies fallen and killed, as he thought, yet was so frightened with the fire and noise of my piece, that he stood stock still and neither came forward or went backward, though he seemed rather inclined to fly still than to come on; I holloed again to him, and made signs to come forward, which he easily understood, and came a little way, then stopped again, and then a little farther, and stopped again; and I could then perceive that he stood trembling, as if he had been taken prisoner, and had just been to be killed, as his two enemies were; I beckoned him again to come to me, and he came nearer and nearer, kneeling down every ten or twelve steps in token of acknowledgement for my saving his life; I smiled at him and looked pleasantly and beckoned to him to come still nearer; at length he came close to me, and then he kneeled down again, kissed the ground, and taking me by the foot, set my foot upon his head: this, it seems, was in token of swearing to be my slave forever.

(Daniel Defoe's *Robinson Crusoe*

Publisher: Penguin Books (1994

Appendix A:

الجزء الأول:

ضع/ي إشارة (   ) في المربع المناسب.

الجنس

ذكر☐   أنثى ☐

الصف

العاشر☐التاسع   ☐ الثامن   ☐

الجزء الثاني:

اقرأ/ي النص التالي ثم أجب/أجيبي عن الأسئلة التالية:

قال كروزو:

لقد حان الوقت لكي أحصل على خادم أو صديق أو رفيق, وأنا مدعو الآن إلى إنقاذ هذا المخلوق البائس, قفزت من الهضبة عدة قفزات فوجدتني قريبا من الشاطئ, و اجتزت الغابة لكي ألاقي الهارب و ملاحقيه, توجهت إلى هذين الرجلين, وهجمت على الأول بضربة واندفعت إلى الآخر فرأيته يفوّق سهما ليرميني به, فوجدتني مضطرا إلى إطلاق النار أولا فطرحته قتيلا.

توقف الهارب وتأمل هذا المشهد، وسمرّه الرعب في مكانه لرؤية نار بندقيتي وسماع صوت الرصاص، فناديته ودعوته إلى الاقتراب، فتقدم نحوي ثم توقف، وكان يرتجف وكان يتوقع أن يلقى مصير هذين المتوحشين من أعدائه، فكررت إشارتي إليه أطمئنه وأهز رأسي مبتسماً، فمشى مرتعداً وهو يَسْجُدُ كل خطوتين إما طالباً الرحمة أو شاكراً لأني لم أقتله وينظر إلى وجهي تارةً وإلى بندقيتي تارةً أخرى. وأخيراً دنا مني وقبل الأرض، ووضع جبهته على الرمل وأمسك قدمي برفق ووضعها على رأسه ففهمت من تهالكه أنه يريد أن يكون عبداً.

Translated by: Khashafa and Hussein

حسب فهمك للنص السابق :

ضع/ي كلمة (نعم) أو (لا) أمام العبارات التالية:

1- (   ) أول ما فكر فيه كروزو عندما رأى الهارب هو أن هناك إنساناً في خطر و لا بد من إنقاذه.

2- (   ) لو كان عند روبنسون رفاق و خدم, لفكر في إنقاذ المخلوق البائس أيضاً.

3- (   ) لم يرد كروزو قتل المتوحشين لكنه اضطر إلى إطلاق النار على أحدهم.

4- (   ) خاف الهارب عند سماع صوت البندقية فلم يسبق له أن رأى واحدة.

5- (   ) ما قام به كروزو عمل إنساني .

6- (   ) ما قام به كروزو عمل بطولي.

7- (   ) أنقذ كروزو الهارب دون أن يطلب مقابل.

8- (   ) سجد الهارب تعبيراً عن امتنانه وشكره لكروزو.

9- (   ) عندما سجد الهارب, اعتقد كروزو أن الهارب يريد أن يصبح عبداً له.

10- (   ) عندما سجد الهارب, اعتقد كروزو أن الهارب يقسم له على الولاء و الإخلاص.

11- (   ) رفض كروزو أن يذل الهارب.

12- (   ) لم يسمح كروزو للهارب بالسجود .

13- (   ) سجود الهارب لكروزو مقبول لأنه أنقذ حياته.

14- (   ) سجود الهارب لا يعني أنه يرغب بأن يكون عبدا لكروزو.

Appendix B

الجزء الأول:

ضع/ي إشارة ( ) في المربع المناسب.

الجنس

ذكر☐ أنثى ☐

الصف

العاشر☐التاسع ☐ الثامن ☐

الجزء الثاني:

اقرأ/ي النص التالي ثم أجب/أجيبي عن الأسئلة التالية:

قال كروزو:

هنالك انحدرت ومعي بندقيتي, سرعان ما أصبحت بين الطرفين.ولما استقبلت الشقيين عاجلت الأول بضربة,ولما رأى الآخر ما حل برفيقه,توقف وراح يركب سهما ليطلقه علي, فكنت أسرع منه بتسديد بندقيتي إلى صدره, أما الهارب فقد كان في غاية الذعر من طلقة البندقية,رغم أنني أنقذته من عدويه,ورحت أشير إليه بالاقتراب ولكنه كان أشد رغبة في الهرب,لأنه ظل مترددا,يقدم رجلا ويؤخر الأخرى, وأكبر الظن أنه تخيل أن أسرا جديداً ينتظره و أنني سأقضي عليه كما قضيت على الشقيين الآخرين.

ولما أشرت إليه للمرة الثالثة, بطريقة مطمئنة, أن يتقدم, سار نحوي بتمهل, وهو يَرْكَعُ كل عشر خطوات ليعبر عن امتنانه وظللت ابتسم له لأشيع الاطمئنان في نفسه ولما أصبح أمامي ركع, كأنه يقسم لي على الولاء و الإخلاص.

Translated by: ar-Rafi'i

حسب فهمك للنص

ضع/ي كلمة (نعم) أو (لا) أمام العبارات التالية:

1 - ( ) أول ما فكر فيه كروزو عندما رأى الهارب هو أن هناك إنساناً في خطر و لا بد من إنقاذه.

2 - ( ) لو كان عند روبنسون رفاق و خدم, لفكر في إنقاذ الهارب أيضاً.

3 - ( ) لم يرد كروزو قتل الشقيين لكنه اضطر إلى إطلاق النار على أحدهم.

4 - ( ) خاف الهارب عند سماع صوت البندقية فلم يسبق له أن رأى واحدة.

5 - ( ) ما قام به كروزو عمل إنساني.

6 - ( ) ما قام به كروزو عمل بطولي.

7 - ( ) أنقذ كروزو الهارب دون أن يطلب مقابل.

8 - ( ) ركع الهارب تعبيراً عن امتنانه وشكره لكروزو.

9 - ( ) عندما ركع الهارب, اعتقد كروزو أن الهارب يريد أن يصبح عبداً له.

10 - ( ) عندما ركع الهارب, اعتقد كروزو أن الهارب يقسم له على الولاء و الإخلاص.

11 - ( ) رفض كروزو أن يذل الهارب.

12 - ( ) لم يسمح كروزو للهارب بالركوع .

13 - ( ) ركوع الهارب لكروزو مقبول لأنه أنقذ حياته.

14 - ( ) سجود الهارب وقسمه على الولاء لا يعني أنه يرغب بأن يكون عبدا لكروزو.

Appendix C

<u>الجزء الأول:</u>

ضع/ي إشارة (   ) في المربع المناسب.

الجنس ☐ أنثى ☐ ذكر

الصف ☐الثامن ☐ التاسع ☐ العاشر

الجزء الثاني:

اقرأ/ي النص التالي ثم أجب/أجيبي عن الأسئلة التالية:

قال كروزو:

الآن، هو الوقت المناسب، لكي أحصل على خادم و رفيق، ومن واجبي أن أنقذ هذا المسكين.

أسرعت على الفور نحو الشاطئ وأحضرت البندقيتين, ووضعت نفسي بين الهارب ومطارديه، وصرخت منادياً إياه. فنظر خلفه، وقد بدا الخوف على وجهه، ولكني أخذت أشير له بيدي حتى يعود. ثم تقدمت ببطء نحو الرجلين الآخرين, وفي سرعة هاجمت أقربهم إلي وضربته بكعب البندقية وأوقعته أرضا. ثم نظرت إلى الآخر، فقدمت نحوه. و عندما اقتربت منه وجدته يحمل القوس النشاب، وقد حاول استخدامه لقتلي, ولكني أطلقت عليه النار وأرديته قتيلا.

أثناء هذه الفترة، كان الهارب المسكين في حالة شديدة من الرعب, و خصوصاً بعدما سمع صوت طلقة البندقية. لقد ظل غير قادر على الحركة وكان يريد الهرب، فصرخت به داعياً إياه إلى الاقتراب، فأخذ يتقدم، ثم عاد إلى وتوقف. عند ذلك أشرت إليه أن يتقدم، وأخذت أطمئنه بكل وسيلة، فأخذ يقترب وكان كلما سار بعض الخطوات، ينحني معرباً عن امتنانه لي لإنقاذي حياته. وأخيرا وصل, ثم جثا على ركبتيه ووضع رأسه فوق الرمل ثم أخذ قدمي ووضعها فوق رأسه وكأنه يضع نفسه تحت إمرتي,اعترافا بما قمت به.

Translated by: the Committee of Translators

حسب فهمك للنص السابق

ضع/ي كلمة (نعم) أو (لا) أمام العبارات التالية:

1 - (   ) أول ما فكر فيه كروزو عندما رأى الهارب هو أن هناك إنساناً في خطر و لا بد من إنقاذه.

2 - (   ) لو كان عند كروزو رفاق و خدم, لفكر في إنقاذ الهارب أيضاً.

3 - (   ) لم يرد كروزو قتل الشقيين لكنه اضطر إلى إطلاق النار على أحدهم.

4 - (   ) خاف الهارب عند سماع صوت البندقية فلم يسبق له أن رأى واحدة.

5 - (   ) ما قام به كروزو عمل إنساني.

6 - (   ) ما قام به كروزو عمل بطولي.

7 - (   ) أنقذ كروزو الهارب دون أن يطلب مقابل.

8 - (   ) انحنى الهارب تعبيراً عن امتنانه وشكره لكروزو.

9 - (   ) عندما ركع الهارب, اعتقد كروزو أن الهارب يريد أن يصبح عبداً له.

10 - (   ) عندما ركع الهارب, اعتقد كروزو أن الهارب يقسم له على الولاء و الإخلاص**.**

11 - (   ) رفض كروزو أن يذل الهارب.

12 - (   ) لم يسمح كروزو للهارب بالركوع.

13 - (   ) ركوع الهارب لكروزو مقبول لأنه أنقذ حياته.

14 **- (   ) سجود الهارب ووضع نفسه تحت إمرة كروزو لا يعني أنه يرغب بأن يكون عبدا لكروزو.**

جامعة النجاح الوطنية
كلية الدراسات العليا

الاستراتيجيات و الدوافع في ترجمة أدب الأطفال: رواية روبنسون كروزو كحالة دراسية.

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ملخص

تركز الدراسة على ترجمة أدب الأطفال بشكل عام و ترجمات رواية روبنسون كروزر للكاتب الإنجليزي دانييل ديفو إلى اللغة العربية بشكل خاص حيث تلقي الضوء على بعض مشاكل الترجمة الناجمة عن الاختلافات الثقافية و الأيدلوجية بين الثقافتين العربية و الأجنبية, من هنا تقسم الدراسة مشكلات الترجمة إلى: مشاكل أيدلوجية و مشاكل ثقافية. من اجل تحقيق الهدف قامت الباحثة بدراسة ثلاث ترجمات لرواية روبنسون كروزو إلى العربية وتحليل الأخطاء الناجمة عن الترجمة الحرفية للعناصر الثقافية و الأيدلوجية التي لا تتناسب مع ثقافة الطفل العربي، كما و تحاول أن ترجع هذه الأخطاء إلى أسبابها المحتملة.

وبناءاً على دراسة دقيقة للمادة المترجمة، وجد أن المترجمون العرب قد قاموا بمحاولات عدة لتقليص الفجوة المحتملة لترجمة النص حرفياً، وتشير النتائج إلى التالي:

1. قام المترجمون باستخدام طرقاً مختلفة للترجمة مثل حذف بعض العناصر الثقافية التي لا تتلاءم وواقع الطفل العربي إضافة بعض العناصر لتقريب النص للبيئة العربية، بالإضافة إلى ذلك أقدم المترجمون على تغيير بعض العناصر لتجنب بعض المشاكل الأيدلوجية و الثقافية.

2. فشل المترجمون في كثير من الأحيان في التخلص من الأفكار و الأيدلوجيات الموجهة للقارئ الأجنبي و تتناسب مع ثقافته و فكره، لكنها لا يمكن أن تتناسب مع معتقدات الطفل العربي بأي حال من الأحوال.

3. تجاهل المترجمون الفئة العمرية للطفل خلال عملية الترجمة ما أدى إلى مشاكل في فهم الأطفال للنص, خاصة وأن النص موجه للبالغين و ترجم ليقرأه الطفل العربي و يستمتع به و ليس ليصطدم ببعض الأيدلوجيات الغريبة عنه.

تقع الدراسة في أربعة فصول, في الفصل الأول تعرض الباحثة موضوع الدراسة, أهميتها ومحددات الدراسة, و في الفصل الثاني تستعرض الأدبيات المتعلقة بالموضوع, و تركز في الفصل الثالث على تحليل بعض المشكلات الثقافية و الأيدلوجية المحتملة للاستراتجيات التي اعتمدها المترجمون العرب في نقل روبنسون كروزو إلى العربية. أما الفصل الرابع فيعرض ويناقش نتائج الإستبانة التي تبين بعض الآثار السلبية لنص روبنسون كروزو المترجم على الطفل العربي. تخرج الباحثة ببعض التوصيات التي تأمل أن تحسن من عملية ترجمة أدب الأطفال في الفصل الخامس, حيث توصي بأن يتولى عملية الترجمة مترجمون مؤهلون ذوي خبرة. كما و توصي بأن يأخذ هؤلاء المترجمون بعين الاعتبار الفئة المستهدفة المترجم لها, كما وتأمل الباحثة أن تساهم هذه الدراسة في تحسين أداء المترجمين العرب في مجال أدب الأطفال.